Kine Weekly
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# TODAY'S THE DAY THEY ROB THE BANK OF ENGLAND • *World Premiere: Leicester Square Theatre*

M presents **ALDO RAY** in **"THE DAY Y ROBBED THE BANK OF ENGLAND"**
arring **ELIZABETH SELLARS • PETER O'TOOLE GRIFFITH • KIERON MOORE • ALBERT SHARPE**
Film Production • Directed by **JOHN GUILLERMIN** • Produced by **JULES BUCK**
y by Howard Clewes • From John Brophy's Novel • Film Adaptation by Howard Clewes & Richard Maibaum

*And May 29's the day release theatres start collecting the loot!*

# BACK THE STABLE THAT'S IN FORM...

# ANGLO AMALGAMATED

## FILM DISTRIBUTORS LTD.

A PETER ROGERS PRODUCTION

## Carry on Constable

U

A MICHAEL POWELL PRODUCTION

## PEEPING TOM

X

A JULIAN WINTLE - LESLIE PARKYN PRODUCTION

## CIRCUS of HORRORS

X

AN AMERICAN - INTERNATIONAL PRODUCTION

## GOLIAT

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**ALL ENTERED FOR THE CHAMPION BOX-OFFIC STAKES... Prosper with Anglo!**

KINEMATOGRAPH WEEKLY, 19/5/60.

# Kine Weekly

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## News highlights . . .

## Films Council discusses levy

SUBMISSIONS made by the trade on the question of the production levy were considered at a meeting of the Cinematograph Films Council on Monday. Documents submitted to the Board of Trade by the CEA, BFPA, FBFM and ASFP were, it is understood, discussed by the council.

The next stage is for the Films Council to make its recommendations to the Board of Trade, which has to make provision for the continuation of the levy and any proposed changes by the time the Finance Bill is passed in mid-July.

## British Animation Group formed

THE first organisation in the British film industry specially for animation has been formed within the Association of Specialised Film Producers. Named the British Animation Group, its aims will be to further the use of animation in all types of film production and raise the standard of animation generally.

Through its members it will also provide a service to clients and advise on all matters relating to the use of animation. In addition, links will be established with similar groups abroad.

Said a spokesman for the group: "The British Animation Group believes that the curiosity and interest which this medium has now raised is important and should be answered. Our plans include a programme of explaining and informing the public and industry on the developments technically and creatively in the whole field."

The Group has elected the following officers for 1960: John Halas, of Halas and Batchelor Cartoon Films (chairman), George Dunning, of Industrial Animation Films (vice-chairman), R. Williamson, of Radage Productions (hon. treasurer) and J. Michael Shersby, of the ASFP (secretary).

Companies in the Group include: Animation Services, Biographic Cartoon Films, Alan Crick Productions, Group Two Animation, Griffin Animations, Halas and Batchelor Cartoon Films, Industrial Animation Films, W. M. Larkins and Company, Live Line, Nicholas Cartoon Films, Radage Productions, Science Films, Digby Turpin Films, World Wide Animation.

## 'Wilde' injunction plea fails

THE High Court application by Warwick Film Productions for an interim injunction restraining Vantage Films from distributing its film "Oscar Wilde," was refused on Monday. Warwick, makers of "The Trials of Oscar Wilde," alleged infringement of copyright and sought an injunction until the copyright dispute had been decided.

Defendants were Vantage Films, Ltd., Joe Eisinger, the script writer, Robert Goldstein and Gregory Ratoff, the film director.

Giving judgment, Mr. Justice Danckwerts said that Warwick based its claim on alleged infringement of copyright in two books. Defendants admitted copying from one, "The Trials of Oscar Wilde," by H. Montgomery Hyde, but they claimed that they copied only part of the book copied with permission by Mr. Hyde from an earlier work, "Oscar Wilde; Three Trials."

There was considerable doubt over the true ownership of the copyright in that work. Also the position in law was very complicated and these considerations alone were sufficient to refuse the grant of an interim injunction.

Vantage Films, Limited, had raised points on the conduct of Warwick Film Productions, but there was not much to choose in what was a matter of cut-throat competition.

Giving damage would be caused to Vantage if they were prevented from showing their film. Warwick succeeded in their action, heavy damages would ensue.

## FBFM demands increase in production levy

**NOW that cinema tax has been abolished, production levy rates should be increased to yield the maximum £5 million under the 1957 Act. This is the main demand in the FBFM's submission to the Board of Trade on the production levy.**

The submission, released on Monday, deals in detail with the suggestions made in the CEA levy document and makes the following points:

The CEA suggested modifications governing the distribution of the levy to benefit less successful producers at the expense of the more successful. But, the FBFM states, it did not suggest a parallel scheme for exhibitors.

EXEMPTION.—The Federation considered that if the CEA proposal that the exemption figure be raised from £150 to £200 net was merely part of a general campaign to reduce the levy, producers must be on the defensive. If, however, the levy were increased to £5 million the producers could view the CEA suggestion with a greater measure of sympathy.

### Evidence

Referring to the fact that since the budget the CEA had asked for the exemption limit to be raised to £250, the FBFM document states: "We would like to see evidence and arguments in support of this further proposal."

HARDSHIP SCHEME.—The FBFM finds the CEA suggestion that power be given the Board of Trade or BFFA to set up some form of machinery to examine cases of hardship unacceptable. A statutory obligation should be fulfilled, producers state.

CHILDREN'S MATINEES.—Dealing with the CEA proposal that takings at children's matinees be excluded in calculating whether or not the weekly exemption figure has been passed, the federation feels it would like to hear firmer arguments in support of the suggestion before it can be considered.

TAKINGS AT CHARITABLE PERFORMANCES.—The CEA suggests that takings at performances of this nature, for which a tax exemption has been granted, should be excluded in calculating whether or not the weekly exemption figure has been passed. Replies the FBFM in its document: "The reasonableness of this proposal depends, in our opinion, upon the conditions under which the theatre is operated at charitable performances.

"If, for instance, the exhibitor lets his theatre at a price which is equivalent to a full-house price, then there is no reason why the money he receives for this transaction should be excluded when calculating whether the weekly exemption figure has been passed." Although the federation sympathised with the CEA proposal

*continued on page* 26

*Viewpoint*

# OUR GROWING STRENGTH

**DESPITE reports of a resurgence of production following the settlement of the dispute between the U.S producers and Screen Actors' Guild, and recently expressed opinions that the output from Hollywood had reached its lowest ebb and would now show a steady rise, TOA, the American exhibitor association, is not at all optimistic about prospects.**

**Its survey of the market, in fact, shows that the Hollywood output for the current year is unlikely to reach the figure of 224 features for 1959, the lowest on record for Hollywood.**

**In London this week, Murray Silverstone, president of 20th Century-Fox International, told the Fox sales force that it was abundantly clear that the trend was still toward fewer pictures.**

**The emphasis, he said, was on higher quality product and this meant more ambitious subjects, with higher budgets, but inevitably fewer in total output. The trend, he said, was world-wide and not merely confined to America.**

**Relying as they do upon America for the larger proportion of screen time, exhibitors in this country must be as much concerned about prospects as are the members of TOA.**

**But, fortunately, exhibitors in Britain are shielded from the full impact of the continuing decline in Hollywood output by the growing strength of British production.**

**It is fortunate, too, that our production industry has not been carried away by the view that more ambitious but fewer pictures is the answer to the industry's basic problem.**

**Fortunately, the British industry has demonstrated that an ambitious high-budget production is not necessarily a pre-requisite of box-office success. A high proportion of our winners, in fact, were produced on budgets that are staggeringly modest by Hollywood standards. And there is plenty of evidence to show that the films are as acceptable abroad as they are in Britain.**

**Again this underlines the importance of maintaining British production at the highest possible level.**


## KINEMATOGRAPH WEEKLY

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# Long Shots

BEFORE the CEA and NATKE resumed negotiations on the union's pay and conditions claims last week, it seemed unlikely that an early settlement would be achieved. But surprisingly, and with a touch of drama, the two sides were able to come to terms before they parted company last Thursday.

It has been agreed that the details of the terms of settlement, involving certain pay increases and changes in the conditions of employment, will not be published until they have been submitted for ratification by the CEA General Council and NATKE'S executive.

Sir Tom O'Brien, of course, was able to convey the information to NATKE's delegate conference meeting in Brighton this week.

In the circumstances, the agreement, I understand, was considered to be satisfactory. The union has secured certain concessions which, no doubt, are deserving, but it has also recognised the fact that some exhibitors simply cannot afford large hand-outs, particularly where they gained nothing from the budget.

It looks as though Sir Tom O'Brien has once again brought logic to bear in the union arguments.

Although some are likely to be dissatisfied with the terms of the settlement, I think they are fair in present-day conditions

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ALTHOUGH interest is mainly focused on the production levy in the Open Forum at the CEA Summer Conference, some pretty heated arguments over film hire terms are likely to develop during the conference.

The agreements reached between CEA and KRS, covering film hire in general and the more specific question of the small exhibitors who obtained relief under the £20 tax rebate scheme, were clear-cut, but, in spite of this, some exhibitors already are reporting difficulties.

As I mentioned earlier, it could be expected that the distributors would be less resilient in view of the trend of their income over recent years.

The immediate experience, following the CEA-KRS negotiations, is that some exhibitors have been able to come to terms quickly, but others are finding certain distributors not so accommodating as they expected.

The CEA is prepared to make a fight of it if distributors are, in fact, being unreasonable and not acting in accordance with the principle of "fair shares" established in the agreements with the KRS.

By the time of the conference, the air may have cleared. But in the meantime, the CEA reminds members that they have the right of appeal against unfavourable terms to the joint committee.

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JOE LEVINE, president of Embassy Pictures, is due in London at the end of the week to complete arrangements with Warner-Pathe for the saturation release of "Hercules Unchained."

And, as announced in the CEA conference programme, Joe is laying on the social arrangements for the Monday evening, which he shrewdly recognised, would give h... an opportunity of meeting British exhibitors... mull over the spectacular plan for the laun... ng of his picture.

Joe, I am told, is going to consid... ble trouble to make it a thoroughly enjoyable e... ning.

He will be accompanied by Georg... Jessel, the comedian, compere, master of cere... nies, who is a member of the Embassy organis... on.

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COLUMBIA, incidentally, has chosen "Strangers When We Meet," starring Kirk Douglas, Kim Novak, Ernie Kovacs and Barbara Rush, as the film it will present during the conference.

The picture will be given a special screening at the Odeon, Folkestone, on the Tuesday of conference week. It will be followed by a reception and supper-dance at the Grand.

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THE probing questions by Eirene White in the House of Commons last week, seeking information about the home and overseas earnings of British films, were intended, no doubt, to turn the Parliamentary spotlight on the current trade controversy over the production levy.

The comprehensive statistics produced by John Rodgers in a written reply are published on page 6.

There is strong feeling on the exhibiting side over one of the answers from the Board of Trade, which, it is thought, may give a quite erroneous impression of the economic standing of individual cinemas.

John Rodger's reply stated that in 1958 the average net takings per cinema were £16,000 and, after deducting film hire, the average share retained by exhibitors, amounted to £10,500 per cinema. He stated that comparable figures were not available for 1959, but the BFT estimated that the figures were *slightly lower* than those for 1958.

The objection to this statement is on the grounds that considerably fewer cinemas were operating in 1959, compared with 19... The smaller figure divided into takings which have not diminished by the same proportion gives an average only slightly lower by comparison with the previous year. But it hardly conveys a true picture, bearing in mind, too, the cinemas which have fallen by the wayside were mainly those of smaller earning capaci...

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ACCORDING to our report from Cannes, 20th-Fox's "Sons and Lovers," the British entry at the Festival, has made a great impact and stands a good chance of gaining an award.

By all accounts, the standard of ... is below par, but the British film faces strong challenge from the Russians' "The ... Ballade" and Ingmar Bergman's "... kallan."

Britain again is strongly represented at the Festival. The BFPA entertained about ... guests at a reception and luncheon, and ABP... party proved to be one of the highlights of the social programme. Among the 250 guests were leading

Leaving London Airport for the Cannes Film Festival—C. J. Latta, managing director ABPC and Macgregor Scott, managing director AB-Pathe, with contract artists Sarah Branch and Paul Massie. In Cannes they joined other members of the Associated British group, including Tony Hancock. C. J. Latta was host at a reception given at the Carlton Hotel on Monday

n around the world and a big rom the press.

's Bill Boxer seized the opportunity to present a cheque for £1,752 to C. J. Latta and Jimmie Carreras in their roles as officers of the Variety Clubs International. The money was raised by a Variety Club premiere put on by one of Bill Boxer's theatres.

ABPC put out a stylish folder with pockets containing stills of contract artists and stills of product from current and forthcoming product.

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WHO ted the box-office potential of "Wedding springtime" and "May Wedding," the colour ns of the Royal Wedding? Some exhibitors rrently. But those who made early bookings, others who had second thoughts later, are rubbing their hands for the excellent reels proved to be a great boost for the box-office.

Fred Th s of Rank FD and Lou Lewis of Warner-P tell me that they are overwhelmed with dema for prints from overseas as well as in Britain.

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THE di tors of ABPC are giving a lunch at the Ma Fair hotel on Friday to express appreciation to the production executives of Pathe Productions, Pathe News and Pathe Laboratories for their combined efforts in producing "May Wedding" in record time, and also for the work on the newsreels of the wedding and the FA Cup Final.

Incidentally, "May Wedding" was shown at Cannes and the demand for seats was such that a second performance had to be arranged.

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**LORD WESTWOOD, the CEA's treasurer, has a gratifying report on the response to the appeal for contributions for a testimonial to Sir Alex King, expressing the trade's appreciation of his tireless 40-year battle in the tax abolition campaign.**

**A date has not yet been fixed for closing the testimonial fund, so Bill Westwood is open to receive further contributions from those who have not yet identified themselves with the testimonial and would not like to be left out of the tribute.**

**The form the testimonial will take has not been finally decided, but it is not difficult to imagine Sir Alex's personal preference.**

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MAKIN the rounds of a series of European sales conf ences, Murray Silverstone, president of 20th ntury-Fox International gave, I am told, a cl d, informative and inspiring address on the sent product and future prospects to the B h sales forces assembled by Jimmy Pattinso Soho Square on Monday.

Murr outlined the trend towards bigger pictures which TV cannot compete. He saw all panies making fewer pictures in the aggrega at more of the important pictures.

He r d that before the war a big picture was lu to gross more than £150,000 on release. reas today this was surpassed in distribu licence fees from one theatre playing a f uch as "South Pacific." The same trend aking place all over the English-speakin orld.

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MU said he would again stress the impor of concentrating on the big ones when back to the States. Fox, he added, was to spend 12 million dollars on makin he Greatest Story Ever Told," and "Cleo to be made in Britain, will have an en s budget.

Trier rray outlined details of the big production up after last year's several disappoint s. He referred to "Wild River," "The Story of Ruth," "From the Terrace" and the Marilyn Monroe picture "Let's Make Love."

At a luncheon following his meeting, the British organisation presented Murray with a silver photo frame as a mark of its regard and esteem.

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THE two-pictures-a-year deal signed between Regal Films and John Gilling is another important step forward for the young, but now firmly established company started by Joe Vegoda in partnership with Michael Green.

This deal, following upon Regal's three-pictures-a-year arrangement with Bob Baker and Monty Berman, strengthens the company's stake in British production as well as boosting its output.

Gillings' first picture for Regal will be "The Wreckers" with Peter Cushing starring. Production starts next month. His next, later in the year, will be a Dick Turpin subject "The Road to Tyburn Hill"

Vegoda, with the know-how of the domestic market and Green with considerable experience of overseas markets, have combined in a team with great promise.

In spite of the difficulties of making a modest start at a time of product shortage, they have successfully steered the company through the teething stages of the first 18 months with the shrewd handling of the Goldwyn re-issues, and the negotiation of the production tie-up.

They have done well, too, with "Jack the Ripper"; "Flesh and the Fiends," gets an ABC release in July, and "The Siege of Sidney Street" is now coming up.

Baker and Berman have started their next subject "Hell Fire Club." They are planning to go into production with this in September.

It seems that a big happy family spirit is developing, for Gilling, Baker and Berman will combine forces to make a big-scale, wide-screen subject in colour "The Lancers of Bengal" from an original story. This is scheduled for production next year with an international cast and a £300,000 budget.

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ABC appears to have found the right formula for its national showmanship contest for managers, for, as Bill Cartlidge pointed out when presenting the awards at a luncheon in London last week, the standard of showmanship has improved immeasurably on the circuit during the last two years.

This is probably due to the competitive spirit engendered by the inter-district section of the contest. The winners this year were: League "A"—Leeds and District; League "B"—Bournemouth and District; League "C"—East Midlands, and League "D"—N. West Lancs.

As leaders of the top division, Leeds and District, under District Manager John Wilkinson, won the handsome Challenge Trophy for the second year in succession.

And to keep the district on its toes and to make the competition even keener, Bill Cartlidge readily agreed that Leeds would keep the trophy if it won the contest next year.

Donald Shave, Leslie Hodson and C. D. Revis, received the awards for the champions of the other divisions and personal cheques for £25 each.

At the luncheon, too, P. G. Franklin, promoted to the Apollo, Ardwick, from the Barnsley Ritz, received the £75 cheque as the circuit's top showman of the year. R. J. Crabb, runner-up received £25.

The top award of £50 in the ABC Minors' Matinee section of the contest went to R. Helley and J. Gold, D. G. Adams and R. J. Parsons shared the second prize of £30.

The luncheon, a delightful, informal affair, was very much in the nature of a happy family party and the presence of C. J. Latta and Jack Goodlatte, typified the board's interest in the achievements of the men in the field.

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FRIDAY the 13th was a day of good cheer for Bill Luckwell. He left hospital, well on the road to a full recovery from an illness which laid him low in New York.

He expects to be back in full harness after a fortnight's convalescence.

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HARRY ADLEY is delighted that his status as a grandfather has been further enhanced.

Elizabeth, son John's wife, gave birth to a boy on Monday. Charles, as he will be named, is the third child and second son for the young couple. Congratulations.—**The Stroller.**

# News of the Week

## BoT reports income down, costs up

**STATISTICS showing a general decline of income simultaneous with a rise in costs in the industry between 1958 and 1959 were quoted in the House of Commons last week.**

Mrs. Eirene White asked the President of the Board of Trade to state for 1958 and 1959 the amounts of home and overseas earnings accruing to British producers, including statutory levy; the percentage increase or decrease; the amounts retained by distributors of British films, and the average net takings per cinema.

In a written reply, John Rodgers stated:

In 1958, the share of film rentals charged in Great Britain and payable to producers was £4,920,000. This compared with £4,418,000 in 1959, a change of minus 10.2 per cent.

The share of film rentals retained by distributors for expenses and commission in 1958 was £3,459,000, compared with £3,493,000 in 1959, a change of plus 1 per cent. Amounts payable to producers out of levy in 1958 totalled £3,573,000 and in 1959 £3,527,000, a change of minus 1 per cent.

In 1958 the total of payments to the UK for rents, royalties and sales of rights in British films overseas and direct distribution expenses was £5,061,000, which fell in 1959 to £4,959,000, a decrease of 2 per cent.

Mr. Rodgers said that direct distribution expenses in Great Britain rose by 4.8 per cent. from £1,641,000 to £1,720,000 in 1959, and the other receipts retained by distributors fell by 2.5 per cent. from £1,818,000 to £1,773,000 in the same year.

This excluded money payable to the Children's Film Foundation, and the cost of collection and distribution.

Payments to the UK were largely currency remitted from overseas, although some overseas earnings not actually transferred to the UK were included.

Direct distribution expense on freight, print and material costs met by distributors, had risen from £660,000 in 1958 to £857,000 in 1959, but it was not known how much in addition to this had been retained by distributors.

Average net takings per cinema in 1958 were £16,000. After deducting terms for film hire, the average exhibitor's share per cinema was £10,500. Comparable figures for 1959 were not yet available, but the Board of Trade estimated that they were slightly lower than those for 1958.

## ASFP membership is growing

DURING the past few months a sustained recruiting drive by the ASFP has produced 19 new members, bringing the total to 75.

The new members are:—Anglo-Scottish Pictures; Animation Services; Birmingham Commercial Films; Carrickford Productions; Cine-Graphic Productions; Film Partnership; Films of Today; Group Two Animation; James Hill Productions; Live Line; Plymouth Films; Puritan Films; Regent Film and Television Productions; Selwood Productions; Telemation; Digby Turpin Films; Triangle Film Productions; World Wide Animation; and World Wide Television Film Services.

## Cinema tax produced less in March

CINEMA TAX figures for March show a slight drop in cinema-going. During that month £610,000 was paid in cinema tax—the same as in January, but £10,000 less than in February.

Cinema tax paid in March last year totalled £770,000.

## 'Wedding in Springtime' in great demand

DESPITE the great number of copies of "Wedding in Springtime" already printed—the picture has been shown in almost every town and city in the country—RFD has had to order 31 extra copies to meet the home demand. Orders for the film continue to flood in for this colour record of the royal wedding.

Harold Boodson, RFD general sales manager, said the demand for the film has been absolutely outstanding. "Even now we are unable to oblige all requests."

From all over the world cables are arriving at JAROFD asking for more prints of "Wedding in Springtime." Nearly two hundred prints were rushed to more than 40 countries, and an airlift was organised so that it would reach as many situations as possible to coincide with the release of the film in London.

## Variety Club's gala is an all-star day

MORE than 200 stars of screen, stage, television, radio and records have promised to be at the Variety Club of Great Britain's annual star gala at the Festival Gardens, Battersea Park, London, next Saturday, May 21. Proceeds are being devoted to children's charities.

Kenneth More, a member of Variety Club's executive committee and chairman of the gala organising committee, will be host star.

Attractions will include a bathing beauty contest, with the winner being given direct entry into the area finals of the Butlin £1,000 Holiday Princess competition; a boat race between teams of stars; a tombola; autograph stands and sideshows manned by stars; and a music-stand presenting "pop" music favourites.

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● New telephone number for the Cardiff branch of Eros Films is Cardiff 25239.

## Pakistan will take 30 from Britain

**AN IMPORTANT extension of the export market for British film producers is announced in a statement that Robert Clark, acting for the BFPA and FBFM has reached agreement with Pakistan for the import of 30 British films for the year ending June 30, 1960. These are in addition to permits for shorts, newsreels, trailers, publicity material and accessories. Provision is also made for any "blocked" earnings to be used on co-productions in Pakistan.**

## Vigorous sales drive inspired by UA week

ONE of the most vigorous sales drives United Artists has ever undertaken has been inspired by United Artists Week, June 26-July 2. With the aim of a UA picture on every screen, the sales force throughout the country has endeavoured to achieve this objective, backed by the publicity and showmanship resources of the company.

The range of product is dominated by the "blockbuster" and the "big" film, and represents this year the greatest array of calibre pictures in the company's history.

## Hammer Making Pilot for TV Series

HAMMER'S long-term plans to go into television series production may start soon. The pilot for a series provisionally titled "Visa to Hong Kong" is to be put on the floor in the very near future.

Michael Carreras is to produce and it is planned that the episodes will each last an hour.

## LETTER TO THE EDITOR

### 'The Robber Symphony'

WE ARE trying to collect information about "The Robber Symphony," an unusual film with an unusual history. It was made by the Hungarian director Friedrich Feher at three in 1936, but after its first showing at the London Pavilion it seems to have had virtually no other exhibition in this country, although since the war it has been revived on the Continent.

If this letter should catch the eye of anyone who was associated with the making or processing of the film, I should be most grateful if they would write to me.

*ERNEST LINDGREN.*
*Curator,*
*The National Film Archive,*
81, *Dean Street, W.1.*

## LL SET FOR 'LA GALA'

THI ...'s La Gala, the now perennial ... of Lyons Maid to the CEA ... will be sited at the conference's ... Sun Lounge of Folkestone's ...l. It will thus be close to the ...ooms.

"We ...been working on La Gala for months ...ys George Arnold, Lyons Maid ... sales manager. "We like to make ... one just that little bit better than th... st, and about the only feature I can't im... ve upon is our hostesses."

La ... opens at 10.30 on Sunday, May 29 ...loses on Thursday, June 2. At 8.30 on ... same evening, Lyons Maid will stage a ...ig "end-of-conference" show, "La G... Gaieties," at the Leas Cliff Hall, Folkesto... For this show George Arnold promises ...usic, good artists and dancing.

# Anglo-'Kine.' Contest gets under way

**THE £360 Showmanship Competition on "Goliath," sponsored by Anglo Amalgamated in association with the "Kine.," is now under way. The competition is in two sections—one for managers of the ABC circuit and the other for the managers of all other cinemas playing the film.**

In the ABC contest the prizes are: First, £100: second, £50: third, £25. In addition, a special prize of £10 will go to the district manager of the winning theatre of the contest.

**ABC ENTRIES**

ABC managers should send their campaigns through the normal channels to ABC publicity department. There is no need to compile a duplicate campaign for entry in the contest.

The entries will be filed for submission on the closing date of the contest to the "Goliath" judging panel. The panel will consist of Alan Kean, general manager of Anglo Amalgamated, W. G. A...ia, editor of the KINE., and B. A. C. Ewin, publ...city and advertising manager of ABC.

The clo...g date will be 14 days after the conclusion of the last booking on the circuit, but managers should forward their campaigns in the normal w... and not hold them until the closing date.

All p... release and "try-out" campaigns already s...itted before this announcement will be eligi... for entry.

**OTHER ...STRIES**

The ...agers of theatres other than ABC should ... their campaigns Anglo-KINE. Showmanship ...ontest, and forward them to Anglo Amalgamated Pictures, Hammer House, 113, Wardour ...reet, London, W.1. The closing date for this ...tion of the contest will be announced later.

The p... in this section are first, £100; second £50; th... £25; fourth, £10.

The ... es for this group will be Alan Kean, W. G. ...ia, and Frank Hazell, "Showman" of the K...

"Go... " is an exploitation picture with many ...es for really "live" showmanship which ... appeal to managers throughout the country.

The ...ective panels of judges will pay particular ...ntion to originality, cost of campaign, and the ...tent of the publicity coverage secured.

## *HENRY KAHN reports from Cannes Festival*

# Russian feature makes the first big impression

**ONLY films to have made any prizeworthy impression at all, at this point, at Cannes, halfway through the Festival, are the Russian film "The Soldier's Ballade" and Britain's "Sons and Lovers."**

The Russian film has imagination, technique, humour, pathos and a good story. It may not win the prize, for there are still days to go, but six countries have thought it good enough to book without waiting for the awards. They included France, USA, West Germany, Canada, Belgium and Italy.

At the time of writing I have not met a British distributor willing to bite.

On the other hand, the long-winded (this Festival has too many, too long, too sexy films) "Dolce Vita," Italy's invited film, would have been snapped up by British distributors if a reasonable price could have been agreed. As it was, figures varying from half a million to a million dollars were quoted, and distributors were told "no cuts."

In any case the film is far too long, and to be manageable and economic will have to be cut up like mincemeat. Its sex sequences are boring rather than offensive.

### Below average

Till now, on the whole, the level of the films seen is slightly below average.

A protest had to come from somewhere, and this year it was Great Britain's turn. Britain's delegates protested to M. Favre Le Bret when it was learned that Jules Borkon had decided to put on a grand gala on the night Britain's "Sons and Lovers" was being shown in the Festival.

Borkon, taking advantage of the Festival, thought it a good idea to launch his "Dialogues Des Carmalites" at the Majestic cinema, not in the morning or afternoon but in the evening and for the benefit of a stiff-shirt audience.

Britain's protest did not make much impression. M. Favre Le Bret was very angry, but he had no power to stop Borkon's gala. Nevertheless, he offered to switch round the Festival projection dates of the British film, and the French film due to be shown on the 14th.

Britain agreed to accept M. Favre Le Bret's offer and the showing of "Sons and Lovers" was moved forward from the 17th to the 14th.

Jack Cardiff flew in from Marseilles by helicopter for the showing of "Sons and Lovers." He remained in Cannes for a few hours before returning by the same helicopter to Marseilles where he is making a film of the famous French play "Fanny."

"Sons and Lovers" was an outstanding success and received such an ovation that it is now considered well in the running with the Russian film, "The Soldier's Ballade," for the capital's Golden Palm. Ingmar Bergman's "Jungfraukallan," which is being shown on Monday, may prove, however, a serious challenge to both.

On Sunday one hundred guests attended a delightful lunch at Miramar offered by the BFPA.

Film personalities here agree with the view that Cannes is changing from a Festival into a Fair.

Here are some opinions:

Nat Cohen, of Anglo Amalgamated: "There is less champagne this year, but plenty of business vintage."

Ken Rive: "This is the place to meet people and discuss common problems."

Phil Kutner, Miracle Films: "Little hard business is being done, at least between Great Britain and the Continent, but we do get an opportunity of meeting each other at Cannes. All America's top brass now attends Cannes."

Subjects being discussed on the plage between film men include attendances, TV, and public taste in films.

The majority of film people I have spoken to agree that the face of the world cinema is changing. I even heard this view expressed: "War shortages channelled money into the cinemas for a few extra years. Now the real change is making an impression and those cinemas which were kept alive may have to close." Sad thought. Arthur Watkins, president of the BFPA, expressed similar views. He said that Cannes was proving of particular interest to the British this year and for that reason the largest ever contingent of visitors had come.

He said that Britain's exports were booming; that we now had international stars; and that Continental film interests were looking for British pictures.

On co-production, Mr. Watkins said: "Agreement with the unions must be reached and a bilateral agreement with France has yet to be signed. I expect it will be ready by the autumn.

This view was confirmed by Nat Cohen. "We shall be one of the first in the co-production field," he said.

### Out to expand

Here is the rest of the Cannes news: Russia turned up with no fewer than 20 films and, for the first time, showed some of them in the Rue d'Antibes "market." Mr. Davidoff told me: "We are out to expand our exports."

John Davis offered the following about Festivals in general: "I still feel that most festivals overlook the entertainment side of the industry. Art and philosophy may be all right, but people still want to be entertained."

This may be taken as one of the reasons why Rank more or less cold-shoulders Cannes although there is always a Rank stand in the hands of Jack Hiscocks, and telling advertising posters displayed over town.

Philips invited exhibitors to take a look at its FP20S projector and discharge lamp.

Authors of TV films, meeting in Cannes, passed the following resolution: Taking into account that under present conditions the amortisation of TV films is impossible in one showing, as is the case in all countries but two, the meeting suggests that countries should get together and co-produce series of 13, 26 or 39 films based on a universal theme.

The authors then called on all countries to organise competitions, asking both private and public TV to collaborate.

Cecil McGivern was unable to come to Cannes. He was replaced on the Eurovision Jury by Cecil Madden.

John Stapleton, again in charge of the British stand, continued, in his usual, amiable manner, to answer thousands of questions. He arranged for the excellent British film brochure to be widely distributed.—**Henry Kahn.**

## CEA BRANCH REPORTS

# Taking action against disorderly patrons

**MANCHESTER.**—Local authorities in the area of the branch are to be written to suggesting the introduction of a bye-law, similar to that adopted in Reading, making it an offence for persons to be disorderly or cause hooliganism in cinemas. This was decided at the meeting of the branch committee on Friday. D. L. Jones presided.

H. Woolf, who raised the subject, said that, at the moment, there was no way of dealing in court with persons who were disorderly in cinemas. It might be argued that for a person to be taken to court would be bad publicity for the cinemas, but it would be a deterrent.

E. M. Harris: My view is that when a person causes trouble, don't interfere immediately but call in the police. Then if the person is ejected and gets awkward the police might be able to take action on a different count.

In Manchester, said Mr. Harris, the police were very helpful and would always go to the manager's assistance. Authorities here should do as in America where they made cinema managers deputy sheriffs.

S. Wild said he was instituting proceedings at Oldham against a man who wanted admission after the paybox was closed and pushed the attendant.

**Protest.**—The chairman reported that the Bolton exhibitors' association's proposal for a protest to be made to the Football Association against evening football matches had been sent to CEA headquarters and the matter was being referred to the Finance and Management Committee.

**Film Pages.**—First-run city theatres in Manchester were circulated with correspondence which had passed between the KRS and the two Manchester newspapers, on the proposal of the branch that the film review page should be published on a day other than Saturday. The letters from the newspapers submitted arguments against the publication of the film page on Fridays. R. S. Camplin, of the KRS, asked for the branch views to place before his committee.

The reply from T. C. Boardman, of the Buxton Theatre Circuit stated, inter alia; "Our experience over many years leaves no doubt whatsoever that Saturday is by far the better day for the film review and we do not support any attempt to change this policy with the two local papers."

A. J. Rockett (CMA) said he was still of the opinion that there was not the readership of the film page on Saturday as on any other day of the week. In London the reviews were published on the Monday of the playdate week.

E. M. Harris (ABC) considered it would be advantageous to have the film page on Mondays instead of Saturdays.

The question was asked whether this would be a good day for the cinemas that commenced their runs on the Sunday.

It was decided to send a letter to the two newspapers intimating that Saturday was not considered to be the best day for the publication of the film page and asking them to suggest an alternative, perhaps Monday. A copy of the letter will be sent to the KRS.

**Break Figures.**—"Has any member had any amendment of his break figures?" asked Mr. Woolf.

Chairman: I have not heard of any cases.

Mr. Woolf pointed out that with tax abolition it could mean the exhibitor paying a higher film rental than before abolition. That should not happen.

J. Mather said the renters had agreed not to take unfair advantage of exhibitors, and the CEA that exhibitors would not take unfair advantage of the renters.

The chairman commented that, if the exhibitor could not get satisfaction from the renter, he should take the matter up with the CEA which would, if necessary, take it forward to the CEA-KRS joint committee.

**Secretaryship.**—It was decided to invite Mrs. E. Bithell, assistant secretary of the branch, to be secretary, working under the guidance of the chairman and vice-chairman. She will not be required to attend meetings of conciliation and similar committees.

S. Wild stated that Mrs. Bithell had agreed to accept the position under those conditions.

**16mm. Film Shows.**—A letter from Accrington branch Toc H sought permission to show 16mm. films once a month to old-age pensioners. The club room is within two miles radius of cinemas in the town.

It was agreed to withhold permission, particularly as special facilities were available in Accrington for old-age pensioners to visit a cinema at reduced prices.

Another application to show 16mm. films was made by the Oldham Repertory Theatre Club, which proposed to show Continental films or revivals of old classics. This also was refused.

"I have this position in reverse," commented Mr. Woolf. He had booked a film for showing first run in a fortnight's time, and now found that it was shown in his area on 16mm. about 18 months ago to a private audience of about 100 people. He wrote to the renter, who replied that the negative had only been in their possession a couple of months and therefore the 16mm. could not be the same film.

"I have spoken to people who say they saw the film and they told me all about it," added Mr. Woolf. "That is as far as I have got."

**CTBF.**—H. White reminded members that CTBF wall-signature booklets, for names to be on bricks at the new building at Glebelands, were still available at £1 a ticket.

Mr. Harris said that the CTBF benefited by £300—25 per cent. of the proceeds—from the premiere of "Hell is a City" in Manchester.

**Joint Trade Ball.**—It was agreed to co-operate with Manchester Cinematurians and the Lancashire Cinema Old Boys Association, for the joint cinema trade ball to be held at the Embassy Rooms, Sale, on October 25. Mr. Woolf explained that this was a trade dinner and dance at which the proceeds of a raffle were given to the CTBF. The joint committee would consider arranging a cinema dance, perhaps at Belle Vue, in aid of the CTBF.

# Finance problems hit the small branches

**WEST LANCASHIRE.**—"Has anyone felt the benefit of tax abolition?" asked F. Fennell, chairman, at the meeting held at the Opera House, Blackpool.

The consensus of opinion was that it was not so pronounced as was the case last year when there was tax relief. More advantage must have accrued to the cinemas in the important situations than to the small cinemas.

Members spoke appreciatively of the persevering and diligent work of Sir Alex King during many years before, and since, the formation of the AITC for tax abolition.

It was decided to make a branch contribution to the Sir Alex King presentation fund.

**Finances.**—Most of the time of the meeting was taken up with discussion on CEA and branch finances. J. F. Dobson said that 37½ per cent. of subscriptions was hardly adequate for small branches with a scattered membership, though it might be sufficient for large branches. He objected most strongly to the small branches being so badly placed in comparison with large branches which had much better representation, and perhaps three or four delegates whose expenses to London were paid by head office. What the West Lancashire branch received from the equalisation fund was less than its needs. F. Fennell explained the proposals to enable the CEA to meet its expenses in 1960. Members were asked to express their views on a branch levy based on £2 per member; alternatively a levy of 25s. on individual members.

"Speaking personally," remarked Mr. Fennell, "I hope that when the revision of classifications is considered, membership of the association will not become a luxury for small independent exhibitors. If the subscription goes up too much, many might not be able to pay."

G. Finlay, who pleaded for economies in running the organisation, said: "They have the British Railways' state of mind—every time they are in trouble up go the fares."

J. F. Dobson criticised the present CEA set up. The executive committee, he said, should comprise one member from each branch and meet on the day before General Council.

Finally, on the proposition of the chairman, the meeting voted in favour of the branch levy (£2 per member) to cover the anticipated deficit for 1960. Some of the points mentioned in discussion will be communicated by Mr. Dobson to the general secretary.

**NATKE.**—Reference was made to NATKE proposals for better pay for cinema staffs. The meeting gave its backing to the resolution of the Hants and Dorset branch that, before anything is settled, details should be discussed at branch level.

**Insurance of Films.**—Attention was called to the new forms of contract of film rental companies, particularly on the question of exhibitor's liability for loss or damage to prints whilst in his possession. One member said that his insurance company had told him that could insure films against fire risk, but not against other damage during projection. Members were advised to study their insurance cover and to take up any points about which there were in doubt, with the insurance companies.

# Graded levy accepted as a stop-gap

**NORTHERN.**—At a poorly attended meeting called specially to consider suggestions for repairing the working deficit of the CEA or re-decided on a levy of 25s. or 50s. per member according to grade, to be paid from branch funds.

They recognised that this was an expedient, a "stop-gap," which could not be repeated: but

*continued on page* 30

## NEW ODEON OPEN IN AUGUST

The new Odeon, Hemel Hempstead, will be opened by The Rank Organisation at the end of August.

The second theatre to be built by the Organisation this year—the first was Harlow Odeon—it is in the new town of Hemel Hempstead and will incorporate a large theatre snack bar.

The new Odeon will seat approximately 1,150 patrons in a single-storey auditorium. Half the seats will be on raised steppings, the remainder on a sloping floor.

An original and attractive proscenium has been designed which will accommodate a screen capable of showing a 65ft.-wide picture.

A special loop system with small transistor handsets will enable any seat to be occupied by a hard-of-hearing patron without the necessity of connecting wires.

The adjoining catering premises, although part of the overall theatre design, will be an entirely independent unit with its own entrance. To be called the Presto, it is being specially equipped to give fast service and good food in a pleasant modern setting.

Hemel Hempstead Odeon has been designed by Harry W. Weedon and Partners in conjunction with CMA's engineering department.

# World markets

## TOA fears yet another drop in feature production

**NEW YORK.—The Theatre Owners of America is reported that there is little chance that feature releases for 1960 will either equal or exceed the record low of 224 of last year.**

The organisation referred to the fact that, in the first seven months of 1960, the ten larger companies will release 138 pictures or nine less than the 147 of last year. Of the 138, thirty-five or 25 per cent. are of foreign origin and "therefore of questionable box-office value for the average commercial theatre."

TOA estimated that at the present indicated rate, some 198 features would be released by the ten companies in 1960. There was a possibility that if United Artists came through with the 34 announced the total could be raised to 212.

The organisation lists the monthly releases as follows: January, 16; February, 22; March, 14; April, 17; May, 22; June, 23; July, 24; August, 14; September, 14; October, 11; November, 11; December, 10.

The breakdown by company is as follows: Allied Artists, 10; American-International, 11; Buena Vista, 7; Columbia, 35; MGM, 19; Paramount, 18; 20th-Fox, 50; UA, 20; Universal, 17; Warners, 19.

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THE magazine *Business Week*, has reported that Hollywood will be loath to sell its film to TV as long as the present trend of audiences to return to theatres continues, with the distributors wanting to keep the profit potential.

Better returns, it says, and improved company management are the order of the day, with the latter a special effort of home office executives who have overcome recent economic reverses.

More and more attention is being paid to fewer but bigger budgeted films whose long runs have been bringing in high returns.

The trend toward the majors using independent producers will continue. It was noted that MGM in 1956 had 10 per cent. of its features independently made, whereas today the figure has risen to about 85 per cent.

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The long-expected return of Warner "sales topper" and the advertising department to New York from Hollywood seems closer at hand. The move to the coast took place in 1958 to work closer to production, but it seemed to work out since much of the buying and planning of advertising and publicity still takes place in New York.

When the departments moved westward, much of the space rented by the company was sublet and new space will now have to be found.

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A stock option plan will be voted by the stockholders of Paramount Pictures when the annual meeting is held on June 7. The plan was adopted by the Paramount board at a meeting on April 14 subject to stockholder approval.

The plan calls for an option covering 25,000 shares of common stock to go to president Barney Balaban and 15,000 share options to George Weltner, Jacob H. Karp and Paul Raibourn, vice-presidents. Options of 5,000 shares were granted to Y. Frank Freeman, Russell Holman, James H. Richardson and Jerome Pickman. Options covering a total of 53,000 shares went to 33 other employees none of whom was granted more than 2,500 shares.

The options are exercisable at a price of $45 per share.

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IN their annual report for 1959 to the United Artists stockholders, board chairman Robert S. Benjamin and president Arthur B. Krim underscored the company's progress in the three major fields of entertainment—motion pictures, television and music.

"In 1959," they declared, "United Artists again established new record gross revenues and net profits, thus marking the ninth consecutive year of growth and expansion."

Messrs. Benjamin and Krim were confident that the company would continue to expand and prosper on the basis of high quality, box-office potential and wide audience appeal of its theatrical films, TV programmes and records to be released over the next several years.

The gross income in 1959 was $95,068,285 as compared with $84,072,467 in 1958, an increase of 13.1 per cent. Net profits aggregated $4,111,004 as compared with $3,701,963 in 1958, an increase of 11.1 per cent. Earnings per share on the common stock amounted to $2.47 on 1,664,218 shares outstanding as against $2.22 in 1958 computed on the basis of the number of shares outstanding at the end of 1959.

Messrs. Benjamin and Krim pointed out that the "earnings, in fact, represent a better than two-fold coverage of the $1.60 per share dividends paid, since no dividends are being paid on the 440,000 shares of Class B common stock held by management."—**Mel Konecoff.**

## Britain and U.S get less from Germany

BONN.—Hollywood films earned a net sum of 47,602,000 deutschmarks (about 11,300,000 dollars) in West Germany and in West Berlin, last year, according to official West German statistics.

This represents the net transfer to New York. It does not include operation costs in Germany and other items in the 1959 Hollywood gross in Germany.

The Hollywood net transfer is down considerably from the 1958 level of 51,942,000 deutschmarks (12,370,000 dollars), but is still the largest single national share shown in West German statistics for the year.

Net transfer for British films in 1959 is given as 11,034,000 deutschmarks, which is almost £1,000,000. British net earnings in Germany are down, too.

The slight downward trend fits into the overall picture of slowly declining net transfers from West Germany. The overall net transfer figure for 1959 is 119,000,000 deutschmarks (28,300,000 dollars or about £10,000,000). The figure is down by some 2.8 per cent., compared with 1958. The decline indicates the growing impact of TV in Germany (almost 5 million sets now) and the fact that domestic German companies as well as non-German companies operating in the market have suffered from the trend.

Rising or stable operating costs in Germany, despite declining box-office results, are cited as another factor. Nevertheless, there are some national industries registering higher net transfer earnings from West Germany. These countries are (among others) Denmark (1.6 million deutschmarks), France (17.1 million DM) and Switzerland (12.8 million DM). Declining trends are registered for films from Italy (5.3 million DM), Austria (18.7 million DM).

Italian and Austrian films are the principal sufferers from tighter competition and lower attendances. Gains by French films are attributed to long-range and consistent publicity on behalf of these films in Germany. The decline of British films is attributed to a temporary trend that might reverse at an early date. In any case, 1958 was boosted by net transfers for "River Kwai"; but for that film 1959 was "normal."—**Gustav Genschow.**

## Ministry consults CEA on safety rules

BELFAST.—The Ulster Ministry of Home Affairs has asked the CEA to report on the position regarding safety in cinemas and child attendances. Both these subjects are covered in the Cinematograph Act of 1909, the act common to both Great Britain and Northern Ireland. However, a new Act has applied in Great Britain, under which new regulations pertaining to safety and children were introduced on January 1, 1956.

Since a new Cinematograph Act giving Northern Ireland power to make similar regulations in Ulster was brought into use only this year, it seems likely that regulations similar to those in operation "across the water" will be brought into use locally—unless, of course, the CEA can put up convincing arguments against them.

Included among the new regulations for children are those which prohibit cinemas from admitting children under five and children under 12 after 7 p.m. unless accompanied by an adult.

The request from the Ministry will be dealt with at the next meeting of the CEA in Belfast. —**S. Gordon Duffield.**

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# Reviews for Showmen

Edited by JOSH LLINGS

## New films at a glance

| Title and Renter | R. T. and Certificate | Stars | Remarks | Box-Office Angle |
|---|---|---|---|---|
| **Born Reckless ... ... (Warner-Pathe)—U.S** | **79 min. (A)** | Mamie Van Doren<br>Jeff Richards<br>Arthur Hunnicutt | "Horse opera" recording professional and romantic vicissitudes of sexy singer and tough cowpoke. Players eager and numbers tuneful but intermittent rodeo asides boring. Length flattering. | **Moderate "second" (C)** |
| ***Dentist in the Chair ... (Renown)—British** | **86 min. (U)** | Bob Monkhouse ...<br>Peggy Cummins<br>Kenneth Connor | Clinical comedy, suggested by Matthew Finch's best-seller, describing high and low jinks in a dental hospital. Plot dizzy, team hand-picked, direction resourceful, gags broad and breezy, dialogue fruity and detail and atmosphere authentic | **Excellent British light booking (C)** |
| **Gun Fever ... ... ... (United Artists)—U.S.** | **81 min. (A)** | Mark Stevens ...<br>John Lupton<br>Jana Davi | Alfresco "thick ear" concerning a vicious renegade whose dark deeds shed ugly shadows on many. Story heavy, and footage excessive, but cast adequate, fights rugged and exteriors effective | **Fair to middling "second" (C)** |
| **†House of Intrigue, The (Archway)—Italian** | **94 min. (A)** | Dawn Addams ...<br>Curt Jurgens<br>Folco Lulli | CinemaScope and Technicolor World War II melodrama about beautiful British Intelligence officer's encounter with Nazi brass-hat. Backgrounds widely varied and photography first class, but acting uneven and treatment stilted | **So-so "double bill" (C)** |
| ***†Kidnapped ... (Disney)—British** | **95 min. (U)** | Peter Finch ...<br>James MacArthur<br>Bernard Lee | Technicolor eighteenth-century adventure melodrama, adapted from Robert Louis Stevenson's classic. Tale full-blooded, types bold, direction uninhibited, staging spectacular, dialogue forthright, camera work superb, and family and satchel club appeal compelling | **Excellent British title and star booking (CC)** |
| **Rififi and the Women ... (Regal)—French** | **97 min. (X)** | Nadja Tiller ...<br>Robert Hossein<br>Roger Hanin | Romantic crime melodrama concerning an attractive Brussels night club queen who becomes involved in bank robbery and gang warfare. Story somewhat drawn out, but characterisation sharp, initial and penultimate suspense strong. | **Good title "double bill" (NC)** |
| **Tall Story ... ... ... (Warner-Pathe)—U.S** | **74 min. (U)** | Jane Fonda ...<br>Anthony Perkins<br>Ray Walston | Comedy-drama hingeing on romance between husband-chasing student and college basketball star. Tale amusing, Jane Fonda irresistible, direction neat, lines snappy, staging authentic, and feminine angle obvious | **Very good "double bill" (C)** |

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE † IN COLOUR

## Kidnapped

*Disney. British (U). Photographed in Technicolor. Featuring Peter Finch, James MacArthur and Bernard Lee. Produced by Walt Disney. Directed by Robert Stevenson. Screenplay by Robert Stevenson. Director of Photography, Paul Beeson. Musical Director, Muir Mathieson. 8,550 feet. Release August 15, 1960*

EIGHTEENTH-century adventure melodrama, based on Robert Louis Stevenson's classic and finely photographed in Technicolor. Briefly, it concerns a doughty young Scot's fight for his birthright, annexed by his crafty and conniving uncle. James MacArthur is perfectly cast as David Balfour, the hero. Peter Finch thoroughly enjoys himself as Alan Breck Stewart, David's staunch Jacobite friend, and, oddly enough, John Laurie provides welcome light relief as well as villainy as the unscrupulous uncle. It has no romantic asides and occasionally words are substituted for deeds, but shrewdly spaced and exciting highlights, actually "shot" in Scotland, sustain interest and put the seal on a praiseworthy distillation of a great novel. Just the thing for the family and the satchel club trade. Excellent British title and star offering.

**Story.**—When his schoolmaster father dies, David Balfour, a seventeen-year-old Scot, is cheated out of his inheritance as Laird of the House of Shaw by his grasping Uncle Ebenezer. Ebenezer tries unsuccessfully to murder David and then has the lad kidnapped by Captain Hoseason, rascally skipper of the brig Covenant. The Covenant rams a small boat and takes aboard Alan Breck Stewart, a dashing Jacobite, escaping from George II's Redcoats. David and Alan range themselves against Hoseason and his black-hearted crew and, using dirk, claymore and pistol, rout their enemies. Surviving a terrible storm, David and Alan reach shore, outwit Redcoats and join Cluny MacPherson, a loyal old Jacobite. David falls ill and Alan and his mortal foe, Robin Oig MacGregor, do battle in a crofter's cottage with bagpipes replacing swords. Later, David and Alan resume their journey and, after bluffing sentries and crossing Stirling Bridge, corner Ebenezer and trick him into confessing to skullduggery. Finally, David rightfully becomes the Laird of Shaw and Alan heads for France.

**Production.**—The picture has quite enough talk, mostly spoken with a strong Scottish burr, but its big moments, the sea battle against Hoseason and his crew, the storm sequence, the quaint bagpipe duel, the suspenseful crossing of Stirling Bridge, and the final showdown, keep its end up. James MacArthur co... suggests the resolute David, Peter ... equally effective as the swashbuck... Bernard Lee impresses as the evil ... John Laurie contributes an amusing ... as the wily Ebenezer, and Finlay ... superb as the venerable and massive M... Its supporting roles, too, are capably ... humour, sometimes unintentional, is w... much wholesome sentiment arises from ... conflict of brawn and wits. Moreover ... and seascapes are beautifully com... dialogue is forthright, and the music ... paniment leaves nothing to be desired.

**Points of Appeal.**—Stout, evergreen ... picked team, box-office title, lusty ... authentic backgrounds, first-rate cam... Technicolor and U certificate.

## Dentist in the Chair

*Renown. British (U). Featuring Bo... house, Peggy Cummins and Kenneth ... Produced by Bertram Ostrer. Directe... Chaffey. Screenplay by Val Guest. ... of Photography, Reginald Wyer. Mus... tor, Ken Jones. 7,878 feet. Release ...*

CRACKPOT clinical comedy, ada...

*continued on page 23*

Presiding at the ABC National Publicity Contest luncheon last week, Bill Cartlidge, assistant managing director of ABC, paid tribute to the quality of showmanship displayed by the circuit's managers over the past year, which he declared to be the highest in the history of the company. Supported by C. J. Latta, managing director of ABPC, and D. J. Goodlatte, managing director of ABC, Mr. Cartlidge presented the Challenge Trophy to J. W. Wilkinson, district manager of Leeds, winners of the inter-district section of the contest for the second consecutive year. Managers P. G. Franklin, Apollo, Ardwick, and R. J. Crabb, Lyric, Wellingborough, were the individual winners and received cheques for £75 and £25 respectively, whilst R. Helley, manager of the Regal, Wakefield, carried off the £50 first prize in the ABC Minors' Matinee section of the contest. C. J. Latta and D. J. Goodlatte admiring J. W. Wilkinson's award

# ABC CHAMPION MANAGERS' LUNCHEON

Above ... to right): R. Crabb, J. H. McDonald, C. J. Latta, R. Helley and J. W. Wilkinson; D. Shave, W. Cartlidge and F. Sparkes; general view of the ...eon table. Below (left to right): L. E. Carpenter, P. G. Franklin and W. G. Altria; W. Cartlidge with three of the winning district managers—D. Shave, C. D. Revis and J. W. Wilkinson; W. Cartlidge hands the cheques to P. G. Franklin and R. Crabb

May 19, 1960

# the most talked about film in the history of the cinema!

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## · JOHN NEVILLE

X Produced by · WILLIAM KIRBY · Directed by · GREGORY RATOFF · Written for the Screen by · JO EISINGER · Executive Producer · JO EISINGER

TURY-FOX

U E S D A Y 24th M A Y at 10·30 a.m.

# Your Films

by JOSH BILLINGS

## West End

**FEW FILMS in recent years have hit the headlines with such a shattering impact as "Suddenly, Last Summer" (Columbia—British). Most of the critics found its theme unpleasant, but played safe and applauded its artistic qualities. This page is unconcerned about art.**

The all important question here is how is "Suddenly, Last Summer" doing at the Columbia Theatre, Shaftesbury Avenue? Terrific! I'm not surprised that the film got off to a flyer and neither is Wardour Street. The picture's title, stars and advance "reputation" were a sure guarantee that it would click up West. May the sweet smell of success continue to cling to it when it goes out, tentatively in September.

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NOTHING succeeds like success and Columbia has at the moment two other box-office propositions in the West End. "The Mountain Road," a melodrama dealing with the retreat from China in 1944 and starring James Stewart, opened at the Odeon, Leicester Square, last Thursday. It wasn't favourably reviewed, but is making its presence well and truly felt.

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TONY CURTIS'S latest comedy "Who Was That Lady?" is the other Columbia offering. It completes a three weeks run at the Leicester Square Theatre today and has had no difficulty in attracting plenty of coin. It didn't get bad notices, but neither did the scribes rave about it. To call "Suddenly, Last Summer," "The Mountain Road" and "Who Was That Lady?" a fantastic trio would be putting it mildly. Thanks to these three it's suddenly summer for Columbia.

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BY ALL ACCOUNTS, "The Big Fisherman" (Panavision) was warmly received at its premiere, graced by Prince Philip. The film is still reeling a bit from the savage blows dealt it by the critics, but the odds on it fully recovering are, I'm glad to say, rapidly shortening. Incidentally, Alan Random, who writes a Bookman's Diary in literary weekly *John O' London's* said: "My interest in attending the preview of 'The Big Fisherman' was to see what kind of a job Hollywood had made of Lloyd C. Douglas's brilliant book of the same title. My verdict—first class." With the "experts" contradicting each other it's little wonder that the masses are discounting them and backing their own fancies.

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WARNER-PATHE'S "The Rise And Fall Of Legs Diamond" a colourful Prohibition period gangster melodrama, stoutly supported by "May Wedding" (Warner-Pathe—British), made a good haul at the Warner Theatre over the weekend. Its predecessor, "Hell Is A City" (Warner-Pathe—Hammerscope—British), easily paid for its keep and looks certain of a happy release.

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THE ODEON, Marble Arch, has a new "double bill," "The Challenge" (Rank—British) and "The House Of Intrigue" (Archway—CinemaScope—Italian). The former is hard hitting "thick ear" starring generously upholstered Jayne Mansfield, and the latter a World War II espionage melodrama. The set-up's clicked.

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MGM'S "The Last Voyage" (Metroscope) is sailing smoothly along at the Carlton, Haymarket. Next Sunday, "Oscar Wilde" (Twentieth Century-Fox—British) should open at the Carlton, but at the time of writing the legal dispute between Warwick Films, the makers of "The Trials Of Oscar Wilde," and Vantage Films, producers of "Oscar Wilde," had not been settled. By the way, "The Trials Of Oscar Wilde" (Eros—Super Technirama 70—British) is due at the Rialto, Coventry Street, a theatre controlled by Twentieth Century-Fox. Work that one out!

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TALKING of the Rialto brings me to "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British). The naval epic has done a roaring trade at the Coventry Street house and only the shortage of West End shop windows is responsible for its departure. Needless to say, it's still taking a packet in the sticks.

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THE Jerry Lewis comedy, "Visit To A Small Planet" (Paramount), ends a satisfactory run at the Plaza today. Tomorrow, that superb "horse opera" "Shane" (Paramount) returns to its old home bearing a "U" certificate. "Samson And Delilah" (Paramount) was successfully revived at the Plaza recently, so it's lucky Paramount having in its vaults money-spinners which, like good wine, improve with age.

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THERE'S been a steady demand for "A Terrible Beauty" (United Artists—British) at the London Pavilion. The IRA melodrama stars Robert Mitchum and as far as the box-office is concerned he's still a broth of a boy.

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RANK'S "The League Of Gentlemen" (British) continues to do first-class business at Studio One, Oxford Street. It's easily the year's number one crime melodrama.

PROSPER WITH ANGLO!

## On release

THOSE excellently produced "Wedding In Springtime" (Rank— "May Wedding" (Warner-Pathe—B put TV in its place and pulled n gramme out of the doldrums. A heaven-sent gift they've been to the n aturette, ish) and h), have a pro- what a theatres.

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UA'S "A Woman Like Satan" (C —French) was a real turn-up. maScope critics frowned on Brigitte Bardot's latest in all fairness, one could hardly blame t The circuit boys didn't go into ecstasie either, but once word got round th over it, Brigitte appeared in the "altogether" the never looked back. Its X certificate was de itely no handicap.

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I'M HAPPY to record that "On More, With Feeling" (Columbia) has won wide approval. Women in particular enjoyed Kay Kendall's last film, and subsequent-run exhibitors can confidently bank on it.

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"SEVEN THIEVES" (Twentieth Century-Fox —CinemaScope), an intriguing crime melodrama, not only got off to a good start, but is building up. It should enjoy a profitable three weeks.

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I WAS among those who wondered if "School For Scoundrels" (Warner-Pathe—British), a "Gamesmanship" romp, would prove a little too sophisticated for the "ninepennies" It hasn't. ABC reports that it had a highly successful North-West London release.

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"LET'S GET MARRIED" (Eros—Cinema-Scope—British) is doing extremely well. Its release, which coincided with the Royal Wedding, was most propitious and star Anthony Newley's spectacular rise to "pop" singer fame has further strengthened its hand.

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GLUM NEWS about "The Last Angry Man" (Columbia). It's the film that was selec l for the Royal Performance, but so far the nger generation has given it the cold shoulder

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RANK'S "Beyond The Curtain" (Br a) is finding the going a bit tough, but sue "Campbell's Kingdom" (Rank—Britis has been helping to pull its coals out of fire. The programme's just about getting by.

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IT HASN'T been roses all the w for "Summer Of The Seventeenth Doll" ted Artists—British). The romantic comedy clo- drama of Australian low life is finely ed. especially by John Mills, but lacks gimm

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THE Warner-Pathe Technicolor "doubl ll- "Cash McCall" and "Guns Of The T ser- land," brought home the bacon. It's ery shrewdly balanced programme and just the ing for provincial and industrial halls.

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REGAL INTERNATIONAL is handlin two astute reissue programmes. "Wut ing Heights" and "Up The Creek"; and Kid

*continued on page 30*

## TERS' NEWS

# Unforgiven' gets ala premiere

A premiere is being prepared for United "The Unforgiven," at the Leicester Theatre, London, on June 9.

ssadors, high commissioners, members of vernment and MPs, peers, stars of stage een, trade personalities and socialites have accepted invitations.

ast of "The Unforgiven" includes Burt ter. Audrey Hepburn, Audie Murphy, xon, Charles Bickford and Lillian Gish, directed by John Huston and produced ht-Hill-Lancaster.

rd has closed a deal with United Artists The Unforgiven" to sail aboard the Queen beth on June 2.

# Columbia to handle 'Anna of Brooklyn'

COLUMBIA has acquired distribution rights to Milko Skofic's Technicolor production "Anna of Brooklyn," which stars Gina Lollobrigida in the title role. Dale Robertson and Vittorio de Sica co-star in this comedy, which was filmed in Italy under de Sica's supervision and the direction of Reginald Denham.

"Anna of Brooklyn" is the story of a rich Italo-American widow, who returns to her native village and whose arrival has amusing consequences. It will be released in this country in the near future and will concurrently start its American premiere engagements.

# Swiss president sees 'Porgy and Bess'

WHEN "Porgy and Bess" opened at the Apollo Theatre, Zurich, Switzerland, president M. Petitpierre made the first official appearance of a Swiss president in office, at a film premiere. He attended the gala opening held under his patronage, on behalf of the United Nations' sponsored World Refugee Year.

Leading political and social figures joined the president, as well as film stars Sophia Loren, Audrey Hepburn, Mel Ferrer, Trevor Howard, Van Johnson, Eunice Gayson and Richard Widmark.

The premiere proved to be an outstanding social event with a large number of dinner and after-theatre parties arranged to celebrate the occasion.

The Todd-AO presentation is on a road-show basis, as currently being exhibited in Munich and Stuttgart, where the film continues to maintain top-grossing business.

# Press previews praise 'Sons and Lovers'

TWO preview audiences, one in London and the other in Hollywood, have praised the 20th Century-Fox British production "Sons And Lovers," starring Trevor Howard, Wendy Hiller, Dean Stockwell, Mary Ure and Heather Sears, which is the official British entry at Cannes.

In the Century Theatre, Soho Square, London critics from the national magazines were most complimentary towards this Jerry Wald CinemaScope picture, directed by Jack Cardiff, some according to 20th-Fox, greeting it as "the best film for twenty years."

From the Fox studios, Jerry Wald has reported that he invited Hollywood correspondents of the British press to a preview which was greeted "with tremendous enthusiasm."

# Eros doubles are scoring well

MANY congratulatory letters have been received by Leslie Greenspan, Eros's general sales manager, about the business recorded with the two current British quota programmes "Inn For Trouble"/"And The Same To You" and "Let's Get Married"/"Cover Girl Killer."

The comedy programme "Inn For Trouble"/"And The Same To You" has recorded big figures in every provincial situation where the programme has played, and is even exceeding the high returns for the three weeks of the London ABC release.

The Albert Hall, Swansea, played to terrific business and, as a result, its owners have booked the programme for another run at their Carlton Theatre. The Grand, Mansfield, and Hippodrome, Sheffield, both enjoyed successes, and the Palace, Ramsgate, and Plaza, Margate, played to "in season" business. The Carlton, Watford, has


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re-booked this money-spinning programme for a return run.

"Let's Get Married"/"Cover Girl Killer" is at the moment enjoying a successful ABC London release. At provincial ABC and independent situations, business has been comparable to "Inn For Trouble"/"And The Same To You." The Savoy, Brighton; Rivoli, Southend; Ritz, Bradford; Westover, Bournemouth; Majestic, Liverpool, and Plaza, Leeds, all registered exceptional returns.

"Let's Get Married" is a comedy, starring Anthony Newley, Anne Aubrey, Bernie Winters, and Hermione Baddeley. In the film Tony sings his top of the Hit Parade number "Do You Mind?".

## Columbia signs deal with De Laurentiis

A £3,000,000 two-picture co-production deal has been signed between Columbia Pictures and Italian film producer Dino De Laurentiis. Abe Schneider, president of Columbia Pictures, and M. J. Frankovich Columbia vice-president and head of European production, announced the signing of the deal on May 5.

Preparatory work will begin immediately on the £2,000,000 production "Barabbas," based on the Biblical novel which won the Nobel Prize for Literature in 1951. A top international cast will be chosen for the film, to be directed by Richard Fleischer.

De Laurentiis will work closely with Columbia's European production organisation under the direction of Frankovich.

Under the same overall deal, shooting will begin in the early Autumn of 1960 on "The Two Colonels" either in England or in Italy. Again a cast of top international stars will be sought. Guy Hamilton will direct, from a screenplay by William Douglas Home and Age Scarpelli.

## Paramount fixes two trade show dates

PARAMOUNT will trade show "The Big Night" in the company's Private Theatre, Wardour Street, London, tomorrow, Friday, at 2.45 p.m.

This is a story of two teenagers who stumble on a stolen fortune. In their attempts to keep their secret, they find themselves caught between police and crooks who are trying to recover the money.

The cast is headed by Randy Sparks, Venetia Stevenson, Dick Foran, Jesse White, Dick Contino, Frank Ferguson and Paul Langton. "The Big Night" was produced by Vern Alves and directed by Sidney Salkow from an original story and screenplay by Ric Hardman.

Trade show of the Dino De Laurentiis production, "Five Branded Women," will be at the Plaza, London, on Wednesday, May 25, at 10.30 a.m.

This war story has a background of guerilla fighting in Yugoslavia in World War II, with the action revolving around five beautiful girls who have their heads shorn as punishment for carrying on love affairs with a member of the Nazi occupying forces. They are eventually run out of the town in which they live and join up with the partisans.

The leading players are Van Heflin, Silvana Mangano, Barbara Bel Geddes, Vera Miles, Jeanne Moreau, Carla Gravina, Richard Basehart, Harry Guardino, Alex Nicol and Steve Forrest.

Filmed in Italy and southern Austria, "Five Branded Women" was directed by Martin Ritt from a screenplay by Ivo Perilli, the story being based on a novel by Ugo Pirro.

## BIG NIGHT FOR THE BANK

THERE will be a strong military flavour to the world premiere today (Thursday) of MGM's British feature, "The Day They Robbed the Bank of England," at the Leicester Square Theatre, London; the Governor of the Bank will be there, too.

The Scots Guards, who, with the War Office and the Brigade of Guards, gave invaluable help to producer Jules Buck and director John Guillermin during the filming of the picture, has given permission for its band to play in the theatre before the performance; and members of the Battalion and their pipers in full dress will form a lining party in the foyer.

Invitations to the premiere have been accepted by famous politicians, the Governor and Directors of the Bank of England, high-ranking officers of the Scots Guards, Scotland Yard officials and stars of the film, Aldo Ray and Peter O'Toole.

"The Day They Robbed the Bank of England," a Summit Production for MGM release, also stars Elizabeth Sellars, Hugh Griffith, Kieron Moore and Albert Sharpe.

## Title change for Swift classic

NEW title for Charles H. Schneer's screen version of the Jonathan Swift classic, "Gulliver's Travels" is "The 3 Worlds of Gulliver."

The title change was made, Schneer said, in order to better convey the scope of the live-action production, filmed in SuperDynamation and colour.

"The 3 Worlds of Gulliver," a Morningside Production for Columbia Pictures' release, stars Kerwin Mathews, June Thorburn, Jo Morrow and Lee Patterson.

Jack Sher directed from a screenplay by Arthur Ross and himself.

## 'Seven Thieves' among the money

TWO examples of the immediate success on release of 20th-Fox's "Seven Thieves" are the Deansgate, Manchester, where the first week's returns were exceeded only by "Sheriff of Fractured Jaw" (Christmas holiday week), "The King And I" and "King of the Khyber Rifles" (August bank holiday week). The second week was also the fourth best since the inception of CinemaScope.

At the Essoldo, Newcastle, only "Sheriff" and "Island In The Sun" (again Christmas and August Bank Holiday periods respectively) were in excess of the figures for "Seven Thieves," which is in CinemaScope and stars Edward G. Robinson, Rod Steiger, Joan Collins and Eli Wallach.

## Robert Cohn forms own company

ROBERT COHN, Columbia Pictures production executive, has formed his own company, Robert Cohn Productions, and under his new set-up the controversial book, "The Interns," will be his first project. The company will release exclusively through Columbia on a multiple-picture deal over a period of years.

The novel, by Richard Frede, tells the story of the dedicated young men and women of medicine and the various problems they encounter.

Coinciding with the announcement, Samuel J. Briskin has said that "The Interns" will be one of Columbia's most ambitious undertakings of the coming year. An all-star cast will soon be announced.

## Late night extras of 'Suddenly, Last Summer'

BECAUSE hundreds of people have been queuing unsuccessfully to see "Suddenly, Last Summer," Columbia Pictures has taken the unusual step of arranging for late-night performances to be held on Saturday evenings, starting at 10.45 p.m.

The film, which is at the Columbia Theatre, Shaftesbury Avenue, stars Elizabeth Taylor, Montgomery Clift and Katherine Hepburn.

## 'Goliath' business is excellent

QUEUES surrounded the Theatre Royal, Manchester, from 2 o'clock in the afternoon on the first really hot Sunday of the year, to see Anglo Amalgamated's "Goliath." Harry Buxton reports the greatest take in the history of the theare in money and admissions. On Monday the figure was only slightly less than for Sunday.

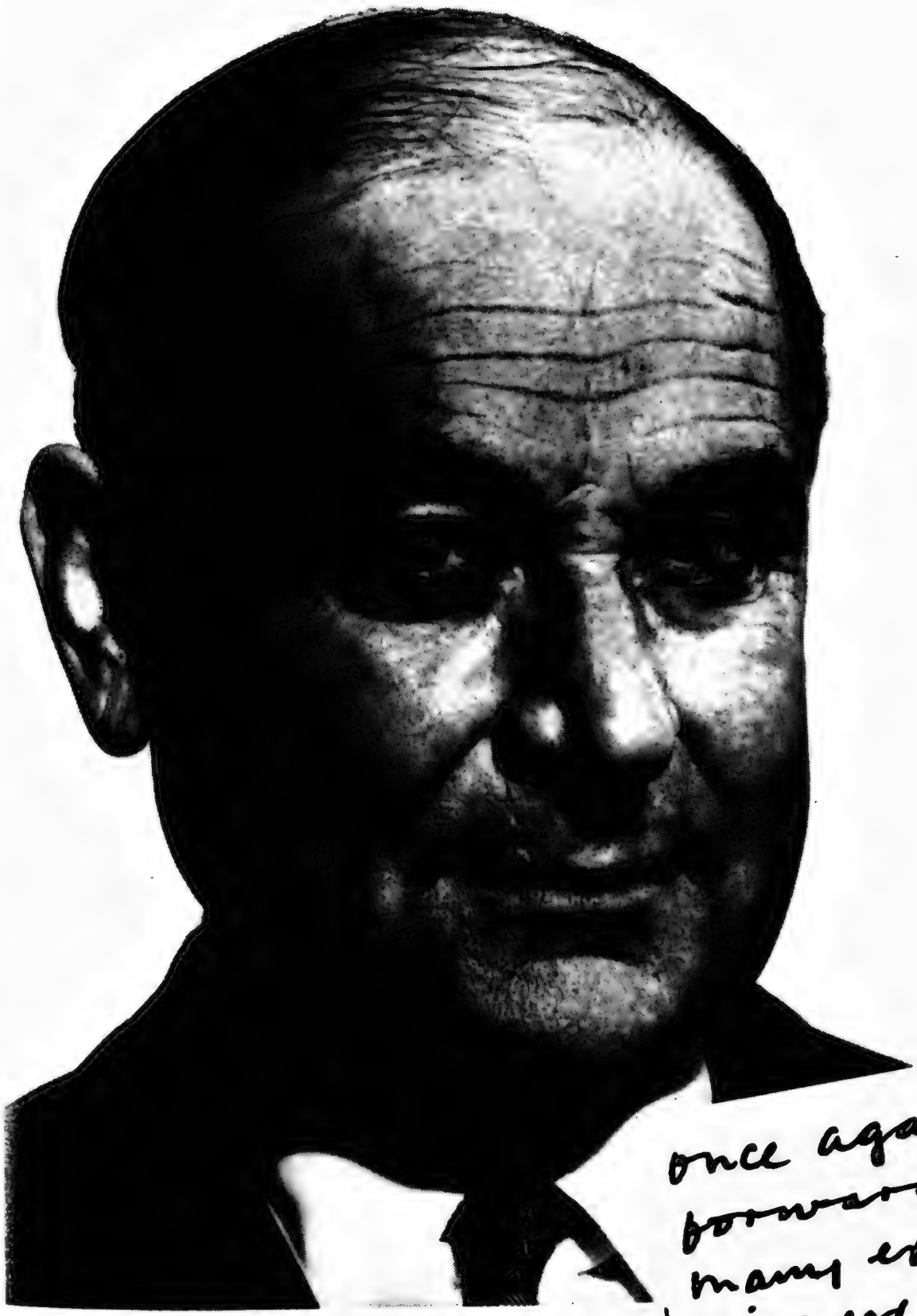
Cardiff has just finished an excellent week, and further pre-release results tell a similar story.

The film stars Steve Reeves and Bruce Cabot.

## 'Ben-Hur' student shows

THE special students' screenings of MGM's "Ben-Hur" on May 24 (Commonwealth Day) and May 26 (Ascension Day), are both sold out; and MGM has fixed further students' performances for Tuesday, June 7 (the day after Whitsun, and part of the school holidays); Thursday, June 16 (Corpus Christi) and Monday, July 4 (American Independence Day); Monday July 11; Friday, July 15, and Thursday, July 21. All these special performances start at 1.30 p.m.

Enquiries should be addressed direct to I. A. Lee, Educational Department, MGM Pictures, Ltd., 58, St. James's Street, London, SW1. (Telephone: Grosvenor 7060.)



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Warner-Pathe and Associated British-Pathe held a Champagne Wedding Breakfast to launch the colour film of the Royal Wedding, " May Wedding." The film was shown at Cannes on Monday evening, where a capacity audience including the English colony in Cannes and many film notabilities gave it a fine reception. By popular demand, a second screening is now being organised. " May Wedding," prints of which were sent to Buckingham Palace and the Royal Yacht, is playing to enthusiastic audiences throughout Britain. Prints in several foreign versions, as well as the English original were flown to more than 40 territories overseas, and in Britain over 120 prints have been used. Above: Miss Anita Wiersma of the COI with Miss Winnifred Keeler of the Foreign Office and Terry Ashwood

# CHAMPAGNE LAUNCHING OF 'MAY WEDDING'

Above (left): Muir Mathieson, who composed and conducted the film's musical score, Lionel Hoare, producer Terry Ashwood, Fernando Pessa[illegible]ho recorded the Portuguese commentary, Sir Michael Redgrave, who spoke the English commentary, and John Pudney, author of the commentary. [illegible]ht: Jock MacGregor, Percy Livingstone, Bernard Charman (Editor of *Daily Cinema*), Bill Altria (Editor of KINE WEEKLY) and Dick Richards (*Daily Mirror*). [illegible]ow (left): E. J. Burtles (Press Officer of the Ministry of Works), Dr. E. Fletcher (Deputy chairman of ABPC), Terry Ashwood. Right: John Pudney [illegible]rs. Fletcher, Dr. E. Fletcher and Terry Ashwood

# Production

by BILL EDWARDS

**A £600,000 plan to develop land at Sweet Hill, Twickenham, Brighton, into a studio for cinema and television films is being prepared by a syndicate of businessmen—whose names for the moment are being kept secret.**

The proposed studio would incorporate many revolutionary features, it was revealed at a Ministry of Housing and Local Government inquiry into the scheme, at Brighton last week.

Spaces between stages, for instance, would be covered with a fibreglass roof so that filming could continue whatever the weather; and, of the proposed site of 76 acres, the studio buildings themselves would occupy only four—built in the hollows—so that the surrounding downlands could be used for location shooting for virtually every type of picture.

The site had been chosen, said William Glover, representing Sweet Hill Studios, because of its easy access to London and Gatwick airports, and because of Brighton's good weather. There was an additional proposal for a helicopter landing stage.

## Advantage

"It would be a great advantage for actors and actresses playing in London to be flown back by helicopter after filming," he said.

It was hoped that, with all the facilities available, the major American companies could be persuaded to make their films there.

Permanent employment would be given to about 700 people, with a demand for up to 2,000 at a time.

The scheme has the full support of Brighton Corporation and Brighton and Hove Trades Council. For the corporation, J. W. Barraclough said they were asking the Minister to grant the application in view of the fact that the scheme would provide employment for many people—including those between 50 and 60 who would have a chance of working in crowd scenes.

The scheme was opposed by Stuart Mollison, assistant field adviser to the National Parks Commission, which wants the site scheduled "as an area of outstanding natural beauty."

At the end of the hearing the Ministry Inspector, A. K. Park, visited the site, and the decision of the Minister will be announced in the near future.

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NOW in production at Walton Studios is Grand National's third subject for personal release, "The House in Marsh Road." Maurice Wilson produces and Montgomery Tully directs from a script based on Laurence Meynell's novel which is to be published later this year.

The stars are Tony Wright, Patricia Dainton and Sandra Dorne. "The House in Marsh Road" is set in an isolated country house haunted by a poltergeist.

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JOHN DARK, 33-year-old associate on many Lewis Gilbert pictures, is making his first personal production—"The Scar." A second feature with a strong teenage colour-prejudice background it's a Cresswell production for Bryanston release.

Director Vernon Sewell is now completing the studio work at Twickenham.

Said Dark: "I worked as first assistant with Vernon some years ago, largely on Cresswell productions. Then I went my own way and the company changed hands a couple of times. The wheel has turned full circle—I now own the company!

"I can't tell you what a kick this first production of my own is giving me—though the money I'm likely to make from it will be considerably less than the money I could earn working on first features for a salary.

"A subject like this—and a budget like this—gives you a certain amount of freedom to do as you like. People have said, for instance, that it's stupid to use a controversial theme like the colour bar.

"But if you can't take risks and experiment in a second feature, when can you?

"I would dearly like to see the second feature re-invested with some status. To become a thing of quality in its own right, which can be used for training young directors, actors and so forth, instead of so much footage to make up a programme."

"The Scar," backed by a strong rock'n'roll beat, is set among the clubs and coffee-bar haunts of London teenagers. Most of the cast—which is headed by Donald Pleasance—have never been in front of the film cameras before.

"That's something else you can do in a low budget picture," said Dark. "You're not committed to casting well-known names for the sake of the box-office. Here, for instance, I've been able to go out and get genuine East End teenagers—some of them complete beginners—who really fit the part."

"The Scar" is a field day for newcomers—in addition to the casting of unfamiliar faces, it is also the first screenplay to be written by Alexander Dore, newly appointed director of the Richmond Theatre.

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"THE WRECKERS"—produced, directed and scripted by John Gilling—starts filming on June 20 with four weeks' location on the Cornish coast. It's a costume story set at the turn of the 19th century and the cast is headed by Peter Cushing, Christopher Lee, a new young French actress, Michele Mercier, John Fraser, Liz Fraser, George Coulouris and William Franklyn.

Subject, in CinemaScope and colour, is for Regal International release. Locations will be followed by four weeks' studio work.

Gilling wrote "The Wreckers" to replace "The Streets are Clean," the call-girl subject which, in view of the circuits' present views on "X" pictures, he has postponed until next January.

"'The Wreckers,'" he said, "is set at the time piracy was coming to an unprofitable close. The gangs decided they could earn a much safer living by wrecking ships on the coast, and hi-jacking the cargoes."

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"JUSTINE"—based on the four Lawrence Durrell novels, "Justine," "Balthazar," "Mountolive" and "Clea"—is to be filmed by 20th-Fox in this country. Joseph Mankiewicz is to direct.

This was announced by Fox chief Buddy Adler, who has been in London for talks with Bob Goldstein, head of European production, Walter Wanger, Nunnally Johnson and several British producers and stars.

He also confirmed that Wanger's "Cleopatra," with Elizabeth Taylor, will now definitely be a British production and the studio work is to be moved from Italy to Pinewood and Shepperton.

A budget of 5 million dollars is now being prepared—making it the most expensive production ever at Pinewood.

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HAMMER will add to the growing repertory of Robin Hood features with "Sword of Sherwood," which starts filming at Ardmore next week under director Terry Fisher.

Sidney Cole, who produced the Robin Hood

*continued on page* 30

## DON'T FORGET THE PROJECTIONIST

Suggestion from MGM's special effects wizard, Tom Howard, which seems to merit swift action.

"It's sometimes too much," he says, "to ask a cinema projectionist to show a film at its best if he knows nothing at all about the way it has been lit, and sees it for the first time only when the audience is seated.

"There's tremendous room for improvement in relations between the man who lights the picture during production and the man who shows it after it has been completed. I think a few notes by the lighting cameraman—possibly augmented by the processer—for the projectionist's benefit can only result in better quality viewing for audiences."

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# Television

## by TONY GRUNER

**WHAT is the anatomy of Granada Television? How was it conceived? What are its intentions, philosophy, and policy?**

Since the commencement of independent television in this country Sidney L. Bernstein, chairman of Granada, has played an increasingly powerful role in the activities of the industry. On July 29, when Granada's financial agreement with Associated-Rediffusion comes to an end, the programme contractor for the North of England will be in an even stronger position.

Bernstein, however, has tended to be secretive on his general policy, and the number of private interviews granted by the chairman during the last five years would possibly not exceed the number of fingers on one hand.

This week a unique booklet has been published by the London School of Economics with the title, "Paper No. 251." In it is a report of a speech, delivered by Bernstein to the 1959/60 seminar, on problems of industrial administration, explaining the formation and management of a television company.

### Technique

By using the question and answer technique with "Paper No. 251" I have, I hope, provided a comprehensive understanding of Granada and its television activities.

*When did Granada apply for a television licence?*

Bernstein: On 23 September, 1948, six years before the Television Act—at a time when there was only one transmitter in the country and fewer than 100,000 television owners. We applied in writing to the Postmaster General for a licence to build a television station. It was a letter which must have surprised the PMG and his advisers. The reply was charmingly evasive and said: "The proposal goes beyond the scope of the normal types of experimental licence which are granted to electrical firms and research institutions for radio research and development work, and raises a number of complicated issues which are at present under consideration."

*Why television?*

Bernstein: Over many years Granada has built up its reputation by providing entertainment to the public in an atmosphere of quality and good service. The public served by our theatres, although large, is but a small proportion of the population of the country and we, therefore, looked for a way to extend our interests to still larger numbers.

*Did Granada take part in the political and lobbying campaign to secure Independent Television?*

Bernstein: From this type of activity we kept aloof.

*Why did Granada apply for the Northern Region?*

Bernstein: The North is a closely knit, indigenous, industrial society; a homogeneous cultural group with a good record for music, theatre, literature and newspapers, not found elsewhere in this island, except perhaps in Scotland. Compare this with London and its suburbs—full of displaced persons; and, of course, if you look at a map of the concentration of population in the North and a rainfall map, you will see that the North is an ideal place for television.

*What was the first step when you received your contract of appointment?*

Bernstein: Our first job was to organise a TV centre. We decided to build from scratch. We purchased a site of about five acres in a prominent position in Manchester, nearly opposite the Opera House and, curiously enough, almost beside Richard Cobden's old house which later became the famous Owen's College. It was, indeed, rare to find a site of that size in a central position in a principal city in this country; but the price paid for it was a negligible part of what we had to spend.

### Master plan

A master plan was prepared which could be carried out in stages; and we are still working to this master plan. The architect was Ralph Tubbs, who built the Dome of Discovery at the Festival of Britain. A great deal of the work has been done in the four and a half years since we started, but we are at this moment building an office block, which will include our film section, at a cost of some £600,000, and two new studios and a construction section are in an advanced stage of planning and will cost another £400,000.

*What was the next step after receiving the contract?*

Bernstein: Next we had to find about three hundred people; train most of them in television, explain to them what our policy was, what our ideals were and our aims, and, what is more, we had to orchestrate them so that they worked as a team. For our basic training we rented a studio owned by a firm of television equipment manufacturers.

Although we could barely walk ourselves we started to teach the others. We went on the air on May 3, 1956, with a staff of about 350; today it is more than 900.

*How successful was the Granada operation during its first year?*

Bernstein: When we went on the air in May, 1956, London and the Midlands had already been on the air for some months and the losses were staggering. There were big gaps in the advertising space available on Granada programmes. Independent Television continued to operate at a loss for some time and surprisingly to most, in 1957 suddenly, there came a turn in its fortunes.

*What happened next?*

Bernstein: This change of fortune involved Granada in some of the unpleasant penalties of success. To some other people the chance seemed a golden one. These people made a bid for Granada shares but failed hopelessly.

*What is the share position of Granada today?*

Bernstein: The issued capital of Granada Group Limited is £1,900,000: 800,000 4½ per cent. Redeemable Cumulative First Preference Shares of £1 each; 400,000 6 per cent. Cumulative Second Preference Shares at £1 each; 1,400,000 Ordinary Shares of 5s. each and 1,400,000 "A" Ordinary Shares of 5s. each—all fully paid. There has been a Stock Exchange market quotation for the two classes of Preference Shares since 1946 and for the "A" Ordinary Shares since May, 1959. The Ordinary Shares of the company have, in the main, always been held by the original shareholders, most of whom are members of a few families.

*Does Granada use a lot of foreign material?*

Bernstein: We don't rely to any great degree on foreign material. When ITV became a public issue we took it upon ourselves to tell our friends who head writers' and technicians' associations that we thought they should get some safeguards against the wholesale showing of foreign material on television and, as a result, protective words were written into the Television Act. We knew what had happened in the film industry and we felt about television as we did about films.

Although we are not parochial people—we believe in the interchange of all art forms—we still feel that there should be some protection so that never at any time can our television screens, any more than the newspapers or any other means of communication, be swamped by material from another country.

*What other developments are planned by your company?*

Bernstein: Our overseas interests are now beginning to develop. Thanks to an invention of Granada's in our design and development department, we are able to make quite a stir in the "export" market. The Ampex Video Tape is an apparatus which can record events, both sound and vision, on a single tape with a greater degree of clarity than any film or filmed telerecording. We at Granada have, I think, more of these machines than any other television company in the world, except two big American networks, NBC and CBS. It is a development of this tape system which is going to prove so important for our export future.

*What is Granada's entertainment policy?*

Bernstein: We don't believe in the words "high-brow" and "low-brow." We never to underestimate the intelligence of our public, but we are careful never to overestimate their knowledge of forms of entertainment which are accepted only by well-educated people. We succeeded with Ibsen; we could not succeed with a string quartet. It is our responsibility to keep offering an extension of experience, as well as sticking to our main purpose. And the purpose is to present what is best in entertainment in the best possible way.

\+ + +

THE Independent Television Authority has invited applications from new groups wishing to become the programme contractor for North East Scotland. This area will be served by two transmitting stations, one near Aberdeen and the other close to Inverness, and it is hoped that both stations will be opened around the end of next year. Over 850,000 people live within the two service areas.

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# EWS

ued from page 10

Finch's best-seller. It's about an im- dental student who has a crush on 's niece, but gets involved with crooks ssing his suit. The very thought of ntist" terrifies many, but even drillings actions have their funny sides and these exploited. Bob Monkhouse keeps in and improvises cleverly as the jittery ggy Cummins is an attractive heroine, supporting team, headed by Kenneth pillar of the "Carry On" series, also stuff. The physical gags are expertly verbal cracks contain fruity innuendo, staging cannot be faulted. By gum, it's ! Excellent British light booking.

Stor —David Cookson, enrolled at a dental nospi falls for Peggy, the dean's comely stude niece, but is embarrassed by an empty purse Sam Field, a petty thief, and Ethel, his girl nd, trick David, who is also a part-time emb er, and Brian, David's room mate, into disp g of stolen dental equipment. When Dav and Brian realise they are parties to a crim they set about righting the wrong and Pegg ids them. Meanwhile, Sam poses as a stude , but Watling, a lecturer, eyes Sam suspiciously, and so does Inspector Richardson of the Yard. Sam dodges the latter and becomes a "patient" under David, Peggy and Brian. Later, Ethel turns up at the hospital dance and is smuggled into Peggy's room, but as soon as the police move towards the sleeping quarters Ethel joins the revellers. Things then really hum, but finally Sam, who had disappeared, returns and all ends well.

**Production.**—The picture, which proves that dentists are quite as good, if not better, subjects for sport than doctors, starts off briskly and never leaves its audience languishing in the waiting room. Bob Monkhouse has an easy manner and emphasises every telling line as David, Ronnie Stevens is a willing stooge as Brian, Peggy Cummins has charm as Peggy, Kenneth Connor scores fluently as the incorrigible Sam, Eleanor Summerfield makes fugitive but effective appearances as Ethel, and Eric Barker is in good form as the dean. The occupants of the dental chair include a balloon-busted wench and a formidable giant and the reactions of patients left to students' tender mercies furnish additional laughs. The backgrounds are realistic and authentic detail and atmosphere give subtle contrast to the excruciating fun.

**Points of Appeal.**—Lively tale, popular stars, highlights, polished presentation, snappy dialogue, title and U certificate.

## Tall Story

*r-Pathe. American (U). Directed by Joshua n. Featuring Jane Fonda, Anthony Perkins ay Walston. 6,791 feet. Release June 13, 1960*

MEDY drama, pivoting on an American cational establishment. It concerns a y and conniving student who sets out to he school's ace basketball player, involves with gamblers before she succeeds, but nately pockets graft. Jane, Henry Fonda's g daughter, makes her debut as the heroine aided by co-star Anthony Perkins, a clever orting cast and resourceful director, imparts lightful touch of piquancy to key humorous romantic situations. The women will go for very good "double bill."

tory.—June Ryder, an attractive newcomer Custer College, makes Ray Blent, a basketball r, propose, but then comes the problem of ising enough cash for a caravan home. Ray momentarily considers taking a bribe from gamblers and allowing Custer to be beaten by a Russian team, but his battle with his conscience results in him flunking his exams and he is automatically prevented from playing. He immediately confides in Leo Sullivan and Charles Osman, professors, but when they try to return the bribe they're mistaken for the unseen "fixers." However, Sullivan later gives Ray a special oral examination, Ray passes and ensures victory for Custer. At a celebration party, Sullivan slips the bribe into June's pocket and June tells Ray it is a gift from a wealthy aunt. The pair promptly buy the caravan and marry.

**Production.**—The picture naturally has basketball sequences, but its "gamesmanship" mainly covers the relationship between the sexes. Jane Fonda is most beguiling as get-her-man June, Anthony Perkins registers as the lovelorn and worried Ray, Ray Walston and Marc Connelly amuse as Sullivan and Osman, and Anne Jackson furnishes additional laughs as Sullivan's wife. The dialogue is frank, but completely inoffensive, and realistic backgrounds cunningly amplify the fun and games. It's been cleverly cut for the British market.

**Points of Appeal.**—Warm and jolly story, Jane Fonda's happy debut, showmanlike treatment, strong feminine angle, apt title and U certificate.

## Born Reckless

*Warner-Pathe. American (A). Directed by Howard W. Koch. Featuring Mamie Van Doren, Jeff Richards and Arthur Hunnicutt. 7,143 feet. Release May 30, 1960*

"HORSE OPERA," with a side-saddle approach. It uses a slight story about the professional and romantic vicissitudes of a sexy singer and a tough cowpoke as a peg for song scenes and rodeo shows. There are a few comedy touches, but these lack variety and towards the end the light relief becomes as monotonous as the vocal-cum-rodeo cycles. Neither musical nor western, the overall is hard to take. Moderate "second."

**Story.**—Kelly, a handsome rodeo horseman, and Cool Man, his bearded pal, rescue Jackie, a vivacious singer, from the unwelcome advances of a publicity man. The three team up, but luck goes against Kelly and he can do nothing right in the arena. Jackie, too, has her share of ill fortune, but Papa Gomez, Kelly's rancher friend, lends them the money to enter a big rodeo contest. Meanwhile, Kelly falls for Liz, a sexy and wealthy widow, but Jackie throws both in the lake. Kelly cools off and next day wins all the events. Jackie and Kelly then decide to legalise their partnership.

**Production.**—The picture not only opens and closes with a rodeo, but stages one, bolstered by stock "shots," in practically every reel. Mamie Van Doren is only second rate as singer and horsewoman Jackie, and Jeff Richards displays more brawn than brain as Kelly, but Arthur Hunnicutt, who has a strong sense of humour, has his moments as Cool Man. Sex and song fill in the cracks between the rodeos, but the "cement" fails firmly to bind the equine highlights.

**Points of Appeal.**—Title.

## Gun Fever

*United Artists. American (A). Directed by Mark Stevens. Featuring Mark Stevens, John Lupton and Jana Davi. 7,362 feet. Release May 30, 1960*

WILD but woolly, period western. Its tale concerns a vicious renegade whose dark deeds cast ugly shadows over many, including his own son. The leading players work hard and Redskins figure in the fights and chases, but nothing really worth while or particularly exciting emerges from the alfresco "thick ear." It could and should have ended much sooner. Fair to middling "second."

**Story.**—Simon, son of Trench, a trigger-happy outlaw, leaves home and teams up with Lucas Rand, a gold prospector. Simon and Lucas buy a ranch in Arizona and en route Lucas visits his parents, while Simon deposits their money in a bank. That night the Rand home is attacked by Indians, led by Trench, and only Lucas survives. Lucas swears vengeance on Trench, unaware that the latter is Simon's father, and Simon and Tanana, an Indian maid whose husband had been killed by Amigo, Trench's evil partner, join him. When Lucas discovers the relationship between Simon and Trench he and Simon quarrel. Finally, Simon gets a knife in the back, but before he dies he liquidates Trench, and saves Lucas's life.

**Production.**—The picture's permutations on its revenge theme are many, but irrelevant asides frequently impede action. Jana Davi charms as Tanana, and John Lupton has his moments as Simon, but Mark Stevens is unsubtle as Lucas, and Aaron Saxon overdoes it as the savage Trench. There are few comedy touches and only a slight love interest, but a near nude bathing sequence involving the comely Tanana makes a welcome break. Its arid wind swept backgrounds are apt, but accentuate the heaviness of the narrative.

**Points of Appeal.**—Meaty, if uneven, yarn, slight feminine angle and promising title.

## The House of Intrigue

*Archway. Italian (A). CinemaScope. Photographed in Technicolor. Directed by Duilio Colletti. Featuring Dawn Addams, Curt Jurgens and Folco Lulli. 8,440 feet. Release May 23, 1960*

ROMANTIC espionage melodrama, presented in CinemaScope and Technicolor. It's about a beautiful British Intelligence officer who, during World War II, plays possum with a Nazi brasshat to save her lover, arraigned for treachery. The backgrounds, covering Spain and the Netherlands, are impressive, as well as authentic, but fail to offset uneven acting by its international cast, clumsy direction and stilted dialogue. The overall is neither clear, convincing nor thrilling. So-so "double bill."

**Story.**—Mary and John, British Intelligence officers, are engaged, but postpone their wedding until World War II ends. John is parachuted, with others, into Nazi-occupied Amsterdam, and Mary goes on a special mission to Barcelona. She casually accepts the attentions of Bernes, a distinguished fellow, before learning that he is a high-ranking Nazi Intelligence officer. John eludes arrest and eventually returns to England, but Landers, a colleague, is captured. Bernes, now in Amsterdam, makes Landers send messages to London suggesting John has turned traitor. John faces a court martial, but Mary

*continued on page* 30

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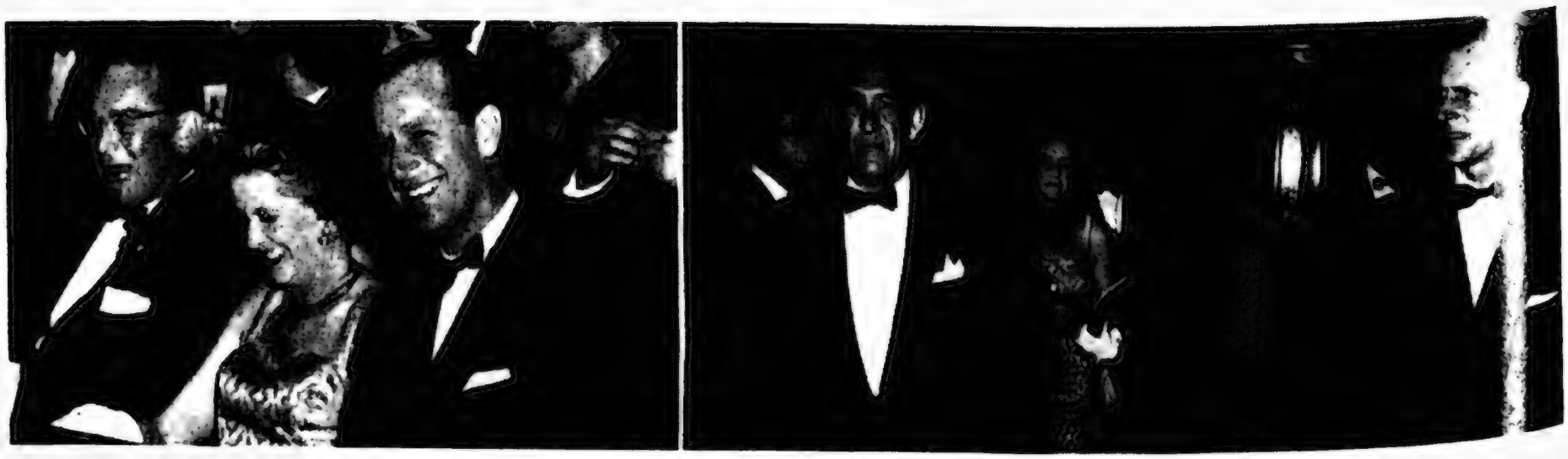
# PREMIERE OF 'THE BIG FISHERMAN'

The Duke of Edinburgh last week attended the Royal gala premiere of the Centurion production "The Big Fisherman," held in aid of the World Refugee Year at the Astoria, Charing Cross Road. Above (left): The Duke of Edinburgh arrives at the theatre and is welcomed by the American Ambassador, John Hay Whitney, and Lady Alexandra Metcalfe. Right: Cyril James is presented to the Duke

Top (left): Cyril Edgar is presented to the Duke of Edinburgh. Right: Prince Philip chats with Martha Hyer and Herbert Lom, who both st in the picture. Below (left): Prince Philip in the dress circle with John Hay Whitney, and Lady Alexandra Metcalfe. Right: Cyril Edgar escorts the D as he leaves the theatre



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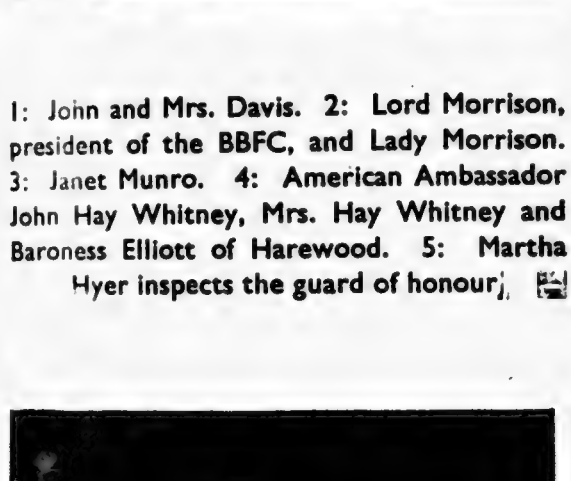

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1: John and Mrs. Davis. 2: Lord Morrison, president of the BBFC, and Lady Morrison. 3: Janet Munro. 4: American Ambassador John Hay Whitney, Mrs. Hay Whitney and Baroness Elliott of Harewood. 5: Martha Hyer inspects the guard of honour.

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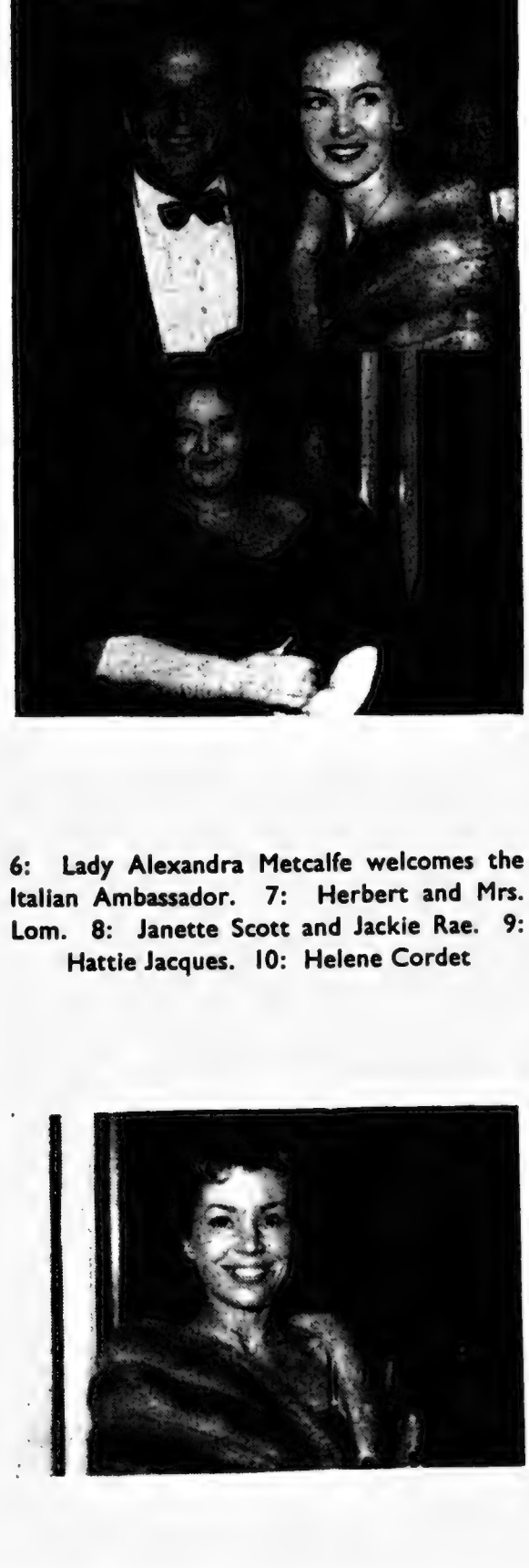

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6: Lady Alexandra Metcalfe welcomes the Italian Ambassador. 7: Herbert and Mrs. Lom. 8: Janette Scott and Jackie Rae. 9: Hattie Jacques. 10: Helene Cordet



10

11

11: Pete Murray interviews Eunice Gayson. 12: Peggy Mount. 13: The scene outside the Astoria. 14: One of the six 21 in. television screens placed in shop windows in Charing Cross Road. 15: Twelve Roman Centurions parade outside the Astoria

12



13



14



15

# FBFM demands levy increase

—continued from page 3

in principle, it would like to see it more exactly defined.

FILMS SOLD TO TV.—Although the FBFM sympathised with the motives behind the CEA suggestion that a television authority which buys cinema films should refund to the Agency any levy benefits the film has received, it considered the proposal "quite impracticable." The Government should not be expected to pass legislation of this nature, the FBFM felt.

RELEASE OF BRITISH FILMS.—Dealing with this item the federation mentions the paragraph in the CEA submission referring to "the inability of exhibitors to obtain British feature films."

The CEA makes no proposals on this point, comments the federation, adding: "We must first establish the point that there has never been a link between the obligation to pay levy contributions (voluntary or statutory) and any right of a particular exhibitor to have levy assisted films.

"Moreover, even if some exhibitors do not obtain as many British films as they would wish, the levy increases the flow of British production for the benefit of the exhibition industry as a whole."

## Submission

There was, the federation submission continued, a real problem which affected producers as well as exhibitors. Some cinemas with a weak booking position found it difficult to obtain sufficient British films, just as some producers were handicapped in raising finance by the uncertainties of release under the present pattern.

"These uncertainties have been created by the duopoly which dominates the exhibition field; that is to say, by the absence of an effective third circuit." This was, however, a matter for discussion within the Board of Trade in the first instance, the FBFM considered.

DISTRIBUTION OF THE LEVY.—Commenting on the ways suggested by the CEA in which the sharing of the levy should be altered, the federation stated that the exhibitors' document did not provide a basis on which any decision regarding "this very complicated problem" could be reached. It was, primarily, a matter for discussion between the Board of Trade and producer organisations.

## Proposal

The council of the federation had on several occasions discussed a proposal that the levy regulations should in some way limit the amount which a very successful film could draw from the production fund so that more help could be given to the moderately successful films.

Opinion had been divided, the FBFM stated. Some members had welcomed the proposal in principle because a little extra levy for a moderately successful film would frequently turn a loss into a small profit. And, in turn, this would encourage financial backers such as the NFFC, the distributors and others who invest in production.

The FBFM submission goes on: "If such a scheme could operate successfully it would (they argue) better satisfy the real intention of the levy, which is to encourage film production as a whole rather than merely give maximum rewards to the few who are successful."

Many members, though, objected to the proposal in principle on the grounds that nothing should diminish the profits of success.

## Triumph

"It is this possibility of a box-office triumph which, in their opinion, provides the vital incentive for producers and their financial backers. The intention of the levy is not to encourage production indiscriminately, but to encourage successful film production."

The document stated that some argued that the successful producer might welcome this scheme because next year he might need additional help for another film which turns out to be a box-office failure. "On the other hand, it is argued that the producers of the most successful films need such profits to cushion them against the failures that come later, for a great deal of the financial forecasting in the industry must be done on an averaging basis."

Even those who favoured the proposal in principle agreed that any scheme must first be practical and must not create new difficulties. So far, the federation had not been able to evolve any practical formula on which a decision in principle could be taken.

## Related

It seemed, the document added, that any formula must be related in some way either to the total levy drawn or to the total UK revenue or to the costs of the film, whether total or partial. Each yardstick created special difficulties.

"It could," the submission stated, "be laid down that when a film has drawn £X from the fund it should lose eligibility or continue to draw only at a declining rate.

"If, however, £X is fixed at a high figure then the scheme has little value, while if £X is fixed at a low figure this would discourage the making of the ambitious and expensive films which we need for the international market."

The same objections would apply if, alternatively, the formula could be related to UK revenue as a whole. "In addition, it is not simple to have a formula for UK revenue covering all cases. The producer's share depends (a) on the distributor's percentage and (b) on the prints and publicity expenditure.

"The first varies according to the distributor and the second according to the size and nature of the film. If we allow for the variations, our formula would become too complicated," states the document.

The obvious and most important yardstick would be the costs of production or, at any rate, the labour costs. But this would raise a number of difficulties, the FBFM submitted.

It explained: "If a company needs no outside finance, there will be a temptation to inflate overheads and the producer's fee, as this will increase the maximum amount of levy to which it is entitled."

Also, the federation claimed, "if the producer accepts a small fee (or no fee) in return for a better stake in the profits, the certified costs are reduced and the maximum levy entitlement would also be reduced."

## Difficult

It might, the submission added, be possible to cover the first objection by providing a "notional" fee to be inserted. But it would be difficult to assess the "notional" fee of, e.g., a promoter/scriptwriter/producer.

"And," the FBFM document asked, "who would be the assessor?"

Also, it could be argued that any such arrangement would inflate production costs, or at any rate encourage the making of a more ambitious film that could be justified by market conditions. There might also be the danger of encouraging the production of "levy quickies."

The FBFM memorandum opens by referring to the paragraph in the CEA submission, which reads: "From an overall exhibitor point of view exhibitors now see little, if any, economic justification, while the present situation continues and the present Act remains in force, for a levy in excess of the minimum figure of £2 million."

Describing it as the most important sentence of the CEA document, the federation comments: "They do not make any specific suggestion for an overall decrease in the rates of levy, but imply that it is a luxury which most producers do not need and few exhibitors can afford.

"Much of their argument seems to be based on an illusion that film producers as a whole are genuinely prosperous. It is, of course, true that some films do make good profits, and 'The Bridge on the River Kwai' has been an outstanding success.

"On the other hand, many films have suffered calamitous losses, but a producer does not advertise a failure as he will not want to discourage the potential financiers of his next film.

"The CEA would be on firmer ground if they paid less attention to a few flamboyant passages in the gossip columns of the press and more attention to the brutal statistics contained in the last annual report of the National Film Finance Corporation."

This reports the losses of a cross section of British films. In 1958 these films, without the levy, would have recovered only 52 per cent. of their cost and, even with the levy, recovered only 76 per cent.

## Significant

The NFFC report substantiated the producers' contention that the levy should be increased rather than decreased. The FBFM memorandum went on to mention passages in AITC submissions to the Chancellor of the Exchequer referring to the need for a levy "of at least £5" to maintain the British production industry.

Discussing the CEA memorandum generally, the FBFM submission recognised the serious financial difficulties experienced by many exhibitors, but pointed out that it could not agree that the levy was a significant factor in their problem.

The federation submitted that the levy helped exhibitors as well as producers; the decline in American production making them increasingly dependent on British films which had, in recent years, become more and more popular.

Exhibitors could not afford to lose films which drew in good audiences and, since British production would collapse without adequate levy, it was in the real interests of the exhibitors to support the levy fully, the federation maintained.

It did not accept the CEA analysis suggesting that the levy was paid for entirely by exhibitors. The levy was "taken off the top" before film hire was calculated which meant that it was paid for by producers, exhibitors and distributors. It was collected by the exhibitor, but so-called over 30 per cent. was really paid for by the producer and distributor, said the federation.

In addition—"and this is far more important," the FBFM stated—the benefit of levy to producers had been substantially reduced and the "burden" on exhibitors substantially lightened by a fall in film hire.

The federation document then presents figures showing that the levy had been financed more by falling film hire than by exhibitors. "It seems evident that the purpose of the levy, which was to help British film production, has been thwarted by the steady erosion of film hire," states the federation document.

## BAKER TRAILERS RAISE £1,200

Although a final figure is not yet out, the Stanley Baker Appeal trailers are achieving success in the Cardiff area and so far £1,200 has been raised for the fund.

The CTBF states that it is very pleased with this result and is grateful for the administrative work which Mr. Wilfred Wooksbee has been doing in connection with the appeal.

George Humphries made the prints of the trailers through the good offices of Harry Woolf. Kodak donated the stock.

# Showmanship

—by FRANK HAZELL

A silhouette impersonation of May Britt by a young member of the female staff of the Gaumont, Watford. This was a novel feature of the publicity arranged by manager F. A. Washford, for "The Blue Angel." It was situated in a roped-off corner of the foyer

## THE COMPANY OF SHOWMEN

# When corpses came to town

RESIDENTS of Kuala Lumpur, the capital of laya, were greatly horrified one day recently. coffee shops, bus stands, railway stations and er well frequented public places they found itilated parts of the human body.

ater, they found the explanation in local spapers. An advertisement by the Cathay nema said:—

"Don't be astonished or frightened if you a torso or an odd arm or leg lying around ala Lumpur within the next few days . . . t steady your nerves and bring your anatomi- find along to the manager of the Cathay nema and he will present you with a single ss to see Columbia's 'Anatomy of a Murder' the Saturday midnight screening."

It was a publicity stunt the Cathay Cinema's publicity boys undertook for the film which was about to have its general screening at the theatre.

Several sets of hardboard and papier-mache "bodies" had been dismembered and distributed at well-frequented public places.

As soon as someone brought in one of these legs or arms, he was given a single pass to the theatre, and the limb was taken out and placed in another section of the town.

It was a question of the corpses going to town! But they really brought business to the theatre when the general season was on.

**D. Mackrell,** Haymarket, Newcastle, had an ideal newspaper contest for "Moment of Danger." Readers were asked to write their stories of the "Most Dangerous Moment," and the winning story was published in full.

The visit of Richard Attenborough to the special press showing of "The Angry Silence" at the Olympia, Cardiff, gave **W. J. Key** some fine editorial to support the film's opening. This is a film that has caused a great deal of controversy, and the star's tour, in conjunction with its showing, has proved a fine piece of showmanship.

**P. A. Stewart,** Odeon, Hamilton, had some fine press for his children's club collection of milk bottle tops for the Guide Dog for the Blind Association. The youngsters had strung them together and made a suit out of the strings of silver. This was part of a contest where the first place was gained by a boy with a 120-ft. long string of tops.

**A. E. Williams,** Odeon, Ealing, had a full staff effort for "Operation Petticoat." A float was made out of a lorry and staff helped in mounting an eye-catching display and also accompanied the float on its town tour.

Some excellent window displays with tastefully lettered and illustrated cards were arranged by **E. Barry,** Odeon, Bournemouth, for "Happy Anniversary." He also managed two full-page composites and arranged for "Happy Anniversary Dances" to be held at his local dance halls.

**R. A. Dunbar,** manager of the Academy, Brighton, arranged for a member of the theatre staff, dressed as a barrister, to tour busy sections of Brighton and Hove as part of his exploitation scheme for "Libel."

Teaser news content bills worded, "Libel case starts today at the . . . etc." were sited outside newsagents and alongside newsvendors positions.

Personal letters were sent to people living near the theatre.

Two thousand leaflets were distributed at the football ground. Another one thousand, carrying a personal message, were circulated via grocery stores.

## Pathologist

**Ken Watts,** Odeon, Torquay, is another manager who invited the local brains, together with the hospital pathologist, to be his guest for the screening of "Anatomy of a Murder." The visit gained pictorial press coverage.

**Maurice Cheepen,** Astoria, Old Kent Road, has always looked for the off-beat line in showmanship. A small ad. in the press brought the locals down to his theatre with several hundred pet mice. This was an idea for "Desert Mice" and once the problems of the female staff had been solved, a dozen of the all whites were placed in a cage in the centre of a display on the film in the main foyer.

**D. Hughes,** Palace, Newark, managed some very good coverage for "Swan Lake." This

## LOOKING AT LIFE WITH A KEEN EYE

Valuable national and local press coverage resulted from two novel previews recently held by **Maurice Cheepen** at the Astoria, Old Kent Road. Both were inspired by issues of RFD's "Look At Life."

For "All Through the Night," the edition dealing with a long-distance night lorry driver, Mr. Cheepen arranged a one-man preview for one such driver, who brought his lorry straight to the theatre from an all-night run from Birmingham.

On a previous issue, "Taxi, Taxi," Mr. Cheepen persuaded London's largest radio cab firm to allow him to broadcast a message to its drivers inviting them to drop in and see the film if they were in the vicinity of the theatre that morning. The response was so good that Mr. Cheepen half-expected complaints of a sudden taxi shortage!

Exploitation possibilities of each issue of "Look At Life" are conveyed to CMA theatres by a printed synopsis dispatched well in advance of playdate. This enables showmen to arrange special previews, exhibitions, tie-ups and other seat-selling showmanship.

included a full composite page well laid out and with emphasis on the film, a gala performance for local dignitaries with members of the ballet schools, and some good window displays. The campaign was aimed at the right section of the public, with, I believe, excellent results.

Mr. Hughes also gained press coverage on being awarded top annual manager's award by his company, and mention was made of the many other showmanship honours he has gained, including many from the KINE.

## News Value

**R. A. Miller,** Odeon, South Harrow, invited 14 magistrates to see "Anatomy of a Murder." The magistrates were joined by the Mayor and Mayoress of Wembley and also the headmaster of Harrow. The press found this legal atmosphere top news value and editorials on the visit gave the film a fine send-off.

An appropriate tie-up by **Charles Fowler,** Essoldo, Huddersfield, for "Third Man on the Mountain" was with the Civil Defence Mountain Rescue Service. Good window and theatre displays were provided and travel agents also gave window display space. The press ran a pictorial serialization, and added to the normal film coverage a full page composite was also sponsored.

**L. Key,** ABC, Scunthorpe, shows how a film title can form the basis of a good campaign. "Inn for Trouble" was pre-released at his theatre and in shop and trader displays the general line was "You'll be In for Trouble if you . . ." and with the various permutations almost any tie-up can be effected. A special front-of-house display with the premiere touch gave the film the right send off and Mr. Key also managed to sell advertising and gain a half-page composite.

A foyer display started **R. H. Heaslewood's** campaign for "It Started With A Kiss."

Fifty postcards were mailed to selected persons such as engaged and newly wed couples.

Good use was made of the Kleenex national tie-up with overprinted samples being distributed away from the theatre.

Strategically placed news content bills were another feature of this campaign.

# *The Showman also commends . . .*

**Figures in parentheses indicate number of credits**

**HERBERT, E.,** Gaumont, Chadwell Heath: Operation Petticoat. **Horsley, R. E.,** Palace, Gateshead: Desert Mice. **Hutchings, D.,** Odeon, Plymouth: The Heat of the Summer, The Shakedown, Stage show (3). **Hockings, K. J.,** Odeon, St. Austell: Doctor at Large. **Howes, G. A.,** Gaumont, Salisbury: The Best of Everything. **Hubball, H.,** Odeon, St. Albans: Public relations. **Humphryes, W.,** Odeon, Sittingbourne: Desert Mice. **Harvey, J.,** Odeon, South Shields: The Horse Soldiers. **Honeyman, R. G.,** Odeon, Ayr: They Came To Cordura. **Hall, W. A.,** Capitol, Cardiff: Career. **Hurry, E. C.,** Regal, Edmonton: Press publicity. **Higham, C. G.,** Astoria, Finsbury Park: Around the World In 80 Days. **Horne, H. C.,** Odeon, Balham: On The Beach. **Hodgson, P. A.,** Odeon, Whitton: Operation Petticoat. **Hall, H.,** Cavendish, Derby: Genevieve. **Hainge, E. D.,** Odeon, Birmingham: On The Beach, Operation Petticoat, Career (3). **Hobart, S. J.,** Odeon, East Dulwich: Anatomy of a Murder, On The Beach (2).

**JAMES, G.,** Gaumont, Gloucester: Third Man On The Mountain. **Jones, D. E.,** Odeon, Port Talbot: Public relations.

**KERSHAW, L. J.,** Troxy, Stepney: Operation Petticoat. **Kanter, C.,** Odeon, Epsom: On The Beach.

**LLOYD, K. B.,** Gaumont, Southport: Children's club. **Lee, J. E.,** A/M., Odeon, Kingston: Pillow Talk. **Lendrum, E. P.,** Odeon, Faversham: They Came to Cordura. **Longley, N. C.,** Hippodrome, Putney: Journey to the Centre of the Earth. **Lewis, H. E.,** Gaumont, Luton: The Shakedown, Beloved Infidel (2). **Lucas, R.,** Gaumont, Southampton: Stage show. **Laidlaw, B. H.,** Gaumont, Kirkcaldy: S.O.S. Pacific. **Lane, R. W.,** Odeon, Folkestone: Look At Life. **Larrosa, E.,** Gaumont, Bootle: They Came To Cordura.

**MURRAY, W. S.,** Gaumont, Anfield: North West Frontier. **Murray, H.,** Gaumont, Sheffield: Beloved Infidel, Career, Anatomy of a Murder (3). **Mills, P.,** Gaumont, Liverpool: Jazzboat. **Moore, D.,** Odeon, Bridgwater: S.O.S. Pacific. **Moorse, M. S.,** Gaumont, Doncaster: The Five Pennies. **Mann, D. E.,** Gaumont, Grimsby: Desert Mice. **Minnican, H. N.,** Gaumont, Sunderland: Babette Goes To War. **Miller, R. A.,** Odeon, South Harrow: Operation Petticoat. **Martin, G. G.,** Odeon, Gillingham: Career. **Malyon, K.,** Gaumont, Gainsborough: Please Turn Over. **Murray, M. J.,** Gaumont, King's Cross: Children's club. **Moyes, J. B.,** Odeon, Swiss Cottage: Anatomy of a Murder, On The Beach (2). **McLaughlin, T. F.,** Odeon, Hounslow: On The Beach. **Murray, F. C.,** Odeon, Wimbledon: On The Beach

**NEGUS, R. D.,** Odeon, High Wycombe: On The Beach. **Newman, G.,** Capitol, Leith: The Five Pennies. **Newton, F. W.,** Gaumont, Cardiff: Babette Goes To War. **Norrie, M. N.,** Odeon, Andover: Pillow Talk.

**PARNHAM, S. E.,** Odeon, Alfreton: Public relations. **Philcox, J. S.,** Gaumont, Bradford: Behemoth the Sea Monster, Third Man on the Mountain (2). **Phillips, T.,** Odeon, Luton: Operation Petticoat. **Payne, J. D.,** Gaumont, Holloway: Happy Anniversary. **Putsman, L.,** Gaumont, Birmingham: Odds Against Tomorrow.

**ROLES, M. F.,** Seamore, Glasgow: Desert Mice. **Raistrick, R.,** Odeon, Sheffield: The Shakedown, Jazzboat (2). **Robertson, H. A.,** Gaumont, Bromley: Press publicity. **Robdrup, S.,** Gaumont, Darlington: Desert Mice. **Reid, W. J.,** New Victoria, Edinburgh: The Shakedown. **Redman, D.,** A/M., Odeon, Jersey: Happy Anniversary. **Reed, C. H.,** Cinerama, Perth: Blind Date.

**SHEPPARD, H. P.,** Regal, Colchester: Look At Life, Public relations, On The Beach, Stage show (4). **Saunders, J.,** Odeon, Manchester: On The Beach, Career (2). **Scardifield, J. A.,** Odeon, Dover: A Touch of Larceny. **Smith, A. V.,** Odeon, Becontree: Two Way Stretch. **Skinner, J.,** Regent, Edinburgh: I'm All Right Jack. **Slater, J. J.,** Odeon, East Sheen: Operation Petticoat. **Sewell, G. E.,** Odeon, Romford: Operation Petticoat. **Sandiford, G. E.,** Gaumont, Southall: Journey to the Centre of the Earth. **Shatwell, H. V.,** Gaumont, Halifax: Pillow Talk. **Sones, S. R.,** Gaumont, Walsall: They Came to Cordura. **Symmons, B. E.,** Odeon, Harrogate: They Came to Cordura. **Smith, E. J.,** Gaumont, Putney: On The Beach. **Samways, D. J.,** Odeon, Corby: Theatre publicity. **Stokes, A. F.,** Gaumont, Leyton: Operation Petticoat. **Seaton, E. C.,** Gaumont, Dalston: Odds Against Tomorrow. **Seals, E. S.,** Odeon, Woking: On The Beach. **Shelton, D. C.,** Odeon, Camberley: Tommy the Toreador. **Saxton, W.,** Odeon, Chesterfield: The Horse Soldiers.

**THOMAS, B. R.,** A/M, Odeon, Reading: Our Man In Havana. **Trezise, M.,** Gaumont, Stroud: The Horse Soldiers. **Thurman, F. O.,** Mechanics, Nottingham: Follow A Star. **Thynne, R.,** Odeon, Brighton: Anatomy of a Murder. **Thompson, J. R.,** Odeon, Bromley: The Jayhawkers. **Thornton, P. J.,** Gaumont, Northampton: Anatomy of a Murder, Children's club (2). **Taylor, R. S.,** Regent, Brighton: Too Young to Love. **Taylor, E. M.,** Odeon, Hinckley: Third Man On The Mountain, The King and I (2).

**WEBB, A. C.,** Odeon, Canterbury: The Devil's Disciple, On The Beach, Stage show (3). **Willmott, D. W.,** Odeon, Walton-on-Thames: Operation Petticoat. **Watson, G. A.,** Gaumont, Guernsey: The Heat of the Summer. **Wombell, J. S.,** Odeon, Doncaster: Pillow Talk. **Webb, W. L.,** Gaumont, Camden Town: Happy Anniversary. **Wright, D.,** Odeon, Ipswich: Career, Anatomy of a Murder, On The Beach (3). **Watts, D. J.,** Odeon, Salisbury: Beloved Infidel. **Wood, W. R.,** Gaumont, Wallasey: Third Man On The Mountain. **Wills, C. B.,** Odeon, Camberwell: On The Beach. **Wilmot, G. A.,** Odeon, Southampton: Odds Against Tomorrow, Pillow Talk (2). **Woodman, C. F.,** Odeon, East Ham: Operation Petticoat, A Touch of Larceny (2). **Whysall, H.,** Gaumont, Norwich: Jazzboat.

## *'Kine.'-MGM £600 Co[illegible]st*

# Musical a[illegible]gle on 'Showb[illegible]oat'

**GERRY McGUINNESS,** of [illegible] Carlton, Dublin, submits a good campaig[illegible] for "Showboat." One of the highlights was [illegible] competition held in conjunction with the *Ev[illegible]ng Herald.* The competition was given prom[illegible]ice during the days preceding playdate and [illegible]ders were invited to list the songs featured i[illegible]he film in order of preference.

Philips Electrical Industries joi[illegible]d wholeheartedly into the promotion a[illegible] awarded record players and records to winn[illegible] entrants. Prizes were presented in the theatre, and the event received top coverage by the press.

Continuing the musical angle Philips stockists throughout Dublin and surrounding districts cooperated with window displays.

Music and theatre plugs were worked into ten sponsored shows put out from Radio Eireann. The records were plugged o[illegible]r the theatre non sync and via a foyer present[illegible]on.

Total coverage obtained by Gerry McG[illegible]inness appears to have been tremendous.

An effective stunt was put into opera[illegible]n for "Tarzan and the Ape Man" by **G. E. B[illegible]nnett,** manager of the Gaumont, Burslem.

Two of his staff walked around the to[illegible] one dressed as a lion and the other as a white [illegible]nter. Needless to say, the public stopped and [illegible]ared when these two boarded buses and visite[illegible]local centres of entertainment on their publici[illegible]our.

A physique competition for Burslem m[illegible] was also staged and publicised with newspap[illegible]ads and editorial. Competitors paraded [illegible] the stage, and in turn, posed on a rostrum [illegible]fore the judges, who were to award the title, "[illegible]zan Torso of the Town." A display of [illegible]ht-lifting completed this live presentation.

A treasure hunt novelty contest [illegible]was devised by manager **L. R. Robbins** to [illegible]oit the screening of "North By Northwest" [illegible] the Regal, Oxford.

In conjunction with local traders, letters [illegible]om the film title were exhibited in window di[illegible]ays for identification. The persons identifyin[illegible] the letters correctly received prizes consistin[illegible] of cameras, china tea services and writing [illegible]ets. Thousands of entry forms were used to pub[illegible]cise the contest.

## MARCH AWARDS

**FIRST PRIZE (engraved Silver Lion and £10):** G. McGuinness, Carlton, Dublin. ("Show Boat.")

**SECOND PRIZE (engraved Bronze Lion):** P. J. Cordier, Rex, Norbury. ("The Wreck of the Mary Deare.")

**SPECIALLY COMMENDED (certificates):** R. E. Gordon, Odeon, Llanelly ("It Started With a Kiss"). L. R. Robbins, Regal, Oxford ("North by Northwest").

**HIGHLY COMMENDED (certificates):** L. P. Ward, Regal, Uxbridge ("The Wreck of the Mary Deare"). G. E. Bennett, Gaumont, Burslem ("Tarzan the Ape-Man"). Miss L. Watt, Odeon, Lanarkshire ("Libel"). J. F. C. Dickinson, Odeon, Rochdale ("Libel"). R. W. Hodder, Regal, Camberwell ("The Wreck of the Mary Deare"). B. W. Beetles, Odeon, Cheetham Hill ("Libel").

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COMPETENT Secretary, 14 years' experience film industry, desires senior post with top salary.—W., Box 647, Kinematograph Weekly.

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# REVIEWS

–continued from page 23

lands in Amsterdam and investigates on his behalf. She and Bernes again meet and he gallantly helps her absolve John, but is finally "shopped."

**Production.**—The picture, an Italian production spoken in fluent English, has a promising plot, but the script lacks urgency, few of the players live their parts and the dialogue falls incredibly flat. Dawn Addams is easy on the eyes, but her acting has no depth as Mary, Curt Jurgens fills an unrewarding role as Bernes, and Dario Michaelis takes a back seat as John. The rest don't matter. There is very little suspense and no sustained tug at the heartstrings. In all, expensively mounted, yet trivial, "cloak and dagger."

**Points of Appeal.**—Title, stars, CinemaScope and Technicolor.

## Rififi and the Women

*Regal. French (X). Directed by Alex Joffe. Featuring Nadja Tiller, Robert Hossein and Roger Hanin. 8,731 feet. Release July 4, 1960*

ROMANTIC crime melodrama, made in France and given English sub-titles. It centres on an attractive young woman who seeks easy money, but gets involved in a gang war and, after an audacious bank robbery, meets a violent end. The tale, more complicated than the original "Rififi," is vigorously acted, but sex and other side issues cause it to hang fire a bit before it arrives at its showmanlike, if grisly, fade-out. The overall is, nevertheless, artfully marinated red meat. Good title "double bill."

**Story.**—Vicky, a beautiful young woman who had received rough treatment from men in wartime Berlin, becomes a Brussels night club owner and dedicates her life to money. Bug, an Italian gangster, offers Vicky a small price for her "joint," but naturally she refuses. Later, Marcel, a clever crook, and Vicky join forces and plan a raid on the Bank of Brussels. Meanwhile, Yoko, Bug's moll, and her women wreck Vicky's club, but Le Pirate, an international racketeer, negotiates a temporary truce between the two groups. Finally, Bug decided to muscle in on the bank robbery, but during a gun battle following the successful raid all die.

**Production.**—The picture has an eventful and exciting first half, but the growth of the gang war, punctuated by mattress and night club activity, occasionally breaks continuity. Nadja Tiller cuts an impressive figure and wins some sympathy as the ravishing and inhibited Vicky. Sylvia Montfort is a thoroughly evil Yoko, Robert Hossein registers as Marcel, and the supporting rogues' gallery is equally convincing. The bank robbery restores initial tension, and its mass murder climax is nothing if not salutary.

**Points of Appeal.**—Intriguing, if slightly protracted, tale. Nadja Tiller's talent and physical charm, strong support, subtle feminine angle and box-office title.

## Short

### Rank

*SEAWARDS THE GREAT SHIPS. British (U). Directed by Hilary Harris. Commentary by Bryden Murdoch. 2,606 feet. Release not fixed.*—Here we have a brilliantly made and superbly photographed Eastman Color documentary of shipbuilding on the Clyde. It fully covers the vast industry's many facets, starting from blueprints and culminating in launchings, and "captions" illuminating "shots" with smooth, informative commentary. Outstanding British fill-in.

# CEA BRANCH REPORTS

–continued from page 8

felt that it would earn time for a close investigation of the financial situation and a realistic assessment of needs and means.

Lord Westwood, national treasurer, made the following points:

Abandonment of the Film Report would save about £3,000: but indications were that a majority of members would resent the withdrawal of the service it provided.

Contrary to the opinions of many members, there was no possibility of substantial economies at head office.

Some had suggested that deficit working should be accepted this year and tax reclaimed. He had not worked out the amount so to be recovered; but it would fall far short of the estimated deficit of £7,146. (On this Secretary Mordue reckoned roughly that the maximum recoverable would be about £1,200.)

# YOUR FILMS–contd. from page 14

From Brooklyn" and "They Got Me Covered." Both are paying off.

\+ + +

ANGLO'S "Goliath And The Barbarians" (Colorscope—Italian-American) has definitely triumphed in pre-release spots. It's the answer to every live showman's prayer. "Peeping Tom" (Anglo Amalgamated—British) has also been responding readily to exploitation. As for "Carry On Constable" (Anglo Amalgamated—British), it's selling itself and getting fantastic returns.

\+ + +

RANK'S two big British films, "Conspiracy Of Hearts" and "The League Of Gentlemen," are taking a bundle. Subsequent-run exhibitors can't afford to miss either.

\+ + +

ALSO hitting the jackpot on tour is Eros's star-studded all-British laughter bill, "Inn For Trouble" and "And The Same To You." And it's earning return dates in London.

# PRODUCTION

–continued from page 21

television series for Sapphire, w produce this big screen version and, playing outlaw, of course, will be Richard Greene. The role of Sheriff of Nottingham goes to Pe Cushing.

\+ +

**THE new Peter Rogers al comedy "Watch Your Stern" has fini ed location filming aboard HMS Jaguar at atham and is back on Pinewood's Stage D- ressed with ward-room, cabins and mess-decks.**

\+ + +

NIGEL PATRICK is to direct and star in Warwick's "The Trial of Johnny Nobody," which begins filming at Ardmore studios on May 23.

Aldo Ray also stars in this screen version of the Patrick Kirwan stageplay, which will be produced by John Sloan.

\+ + +

THE Anglo Amalgamated series of one-hour features, based on Edgar Wallace stories, starts filming at Merton Park in a fortnight's time.

Producer Jack Greenwood tells me that, as a start, he will make three of the stories between the end of May and the end of July.

"I don't know which they will be yet," he said, "but they will be chosen from five scripts we have prepared. We shall be using the two stages and intend to follow one subject immediately after the other."

\+ + +

GUY HAMILTON is to direct Columbia's "The Two Colonels" which begins filming, either in this country or Italy, early this autumn.

The subject, scripted by William Douglas Home and Age Scarpelli, is part of a ,000,000 two-picture co-production deal with Italian producer Dino De Laurentiis.

# TRADE SHOWS

### LONDON

**May 23:**

Mining Review (U). Data. Celluloid. 10.30 a.m.
Diary of a High School Bride (A). Anglo Amalgamated. Anita Sands. Hammer. 10.30 a.m.
Slave Women of Corinth: Insight (short). Archway. Celluloid. 10.45 a.m.
The Man in the Middle; Old Brandy (short). Archway. Celluloid. 2.30 p.m.
The Trials of Oscar Wilde. Eros. Studio One. 10.30 a.m.

**May 24:**

Oscar Wilde. 20th Century-Fox. Carlton. 10.30 a.m

**May 25:**

Five Branded Women. Paramount. Plaza. 10.30 a.m.
The Valley of Vanishing Men (U). Serial. Eps. 1-5. Columbia. Own Theatre. 10.30 a.m.
The Valley of Vanishing Men (U). Serial. Eps. 6-10. Columbia. Own Theatre. 2.30 p.m.

**May 26:**

The Angry Red Planet. British Lion. Studio One. 10.30 a.m.
The Valley of Vanishing Men (U). Se Eps. 11-15. Columbia. Own Theatre. a.m

### MANCHESTER

**May 26:**

The Beatniks. British Lion. Tony Travis. Theatre Royal. 10.45 a.m.

**May 27:**

White Inferno. British Lion. Theatre Royal. 10.45 a.m.

### LATE EXTRAS (LONDON)

**May 20:**

The Big Night (U). Paramount. Own atre. 2.45 p.m.
The Wayward Hat: Trapeze Pleeze (shor 20th Century-Fox. Own Theatre. 10.30 a.
Lost Lives. Archway. Jacques Sernas. Celluloid. 10.30 a.m.

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# REVIEWS

–continued from page 23

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ROMANTIC crime melodrama, made in France and given English sub-titles. It centres on an attractive young woman who seeks easy money, but gets involved in a gang war and, after an audacious bank robbery, meets a violent end. The tale, more complicated than the original "Rififi," is vigorously acted, but sex and other side issues cause it to hang fire a bit before it arrives at its showmanlike, if grisly, fade-out. The overall is, nevertheless, artfully marinated red meat. Good title "double bill."

**Story.**—Vicky, a beautiful young woman who had received rough treatment from men in wartime Berlin, becomes a Brussels night club owner and dedicates her life to money. Bug, an Italian gangster, offers Vicky a small price for her "joint," but naturally she refuses. Later, Marcel, a clever crook, and Vicky join forces and plan a raid on the Bank of Brussels. Meanwhile, Yoko, Bug's moll, and her women wreck Vicky's club, but Le Pirate, an international racketeer, negotiates a temporary truce between the two groups. Finally, Bug decided to muscle in on the bank robbery, but during a gun battle following the successful raid all die.

**Production.**—The picture has an eventful and exciting first half, but the growth of the gang war, punctuated by mattress and night club activity, occasionally breaks continuity. Nadja Tiller cuts an impressive figure and wins some sympathy as the ravishing and inhibited Vicky, Sylvia Montfort is a thoroughly evil Yoko, Robert Hossein registers as Marcel, and the supporting rogues' gallery is equally convincing. The bank robbery restores initial tension, and its mass murder climax is nothing if not salutary.

**Points of Appeal.**—Intriguing, if slightly protracted, tale, Nadja Tiller's talent and physical charm, strong support, subtle feminine angle and box-office title.

## Short

### Rank

*SEAWARDS THE GREAT SHIPS. British (U). Directed by Hilary Harris. Commentary by Bryden Murdoch.* 2,606 *feet. Release not fixed.*—Here we have a brilliantly made and superbly photographed Eastman Color documentary of shipbuilding on the Clyde. It fully covers the vast industry's many facets, starting from blueprints and culminating in launchings, and "captions" illuminating "shots" with smooth, informative commentary. Outstanding British fill-in.

# CEA BRANCH REPORTS

–continued from page 8

felt that it would earn time for a close investigation of the financial situation and a realistic assessment of needs and means.

Lord Westwood, national treasurer, made the following points:

Abandonment of the Film Report would save about £3,000: but indications were that a majority of members would resent the withdrawal of the service it provided.

Contrary to the opinions of many members, there was no possibility of substantial economies at head office.

Some had suggested that deficit working should be accepted this year and tax reclaimed. He had not worked out the amount so to be recovered; but it would fall far short of the estimated deficit of £7,146. (On this Secretary Mordue reckoned roughly that the maximum recoverable would be about £1,200.)

# YOUR FILMS–contd. from page 14

From Brooklyn" and "They Got Me Covered." Both are paying off.

\+ + +

ANGLO'S "Goliath And The Barbarians" (Colorscope—Italian-American) has definitely triumphed in pre-release spots. It's the answer to every live showman's prayer. "Peeping Tom" (Anglo Amalgamated—British) has also been responding readily to exploitation. As for "Carry On Constable" (Anglo Amalgamated—British), it's selling itself and getting fantastic returns.

\+ + +

RANK'S two big British films, "Conspiracy Of Hearts" and "The League Of Gentlemen," are taking a bundle. Subsequent-run exhibitors can't afford to miss either.

\+ + +

ALSO hitting the jackpot on tour is Eros's star-studded all-British laughter bill, "Inn For Trouble" and "And The Same To You." And it's earning return dates in London.

# PRODUCTION

–continued from page 21

television series for Sapphire, w[illegible] produce this big screen version and, playing [illegible] outlaw, of course, will be Richard Greene. The role of Sheriff of Nottingham goes to Pe[illegible] Cushing.

\+ +

**THE new Peter Rogers [illegible]al comedy "Watch Your Stern" has fini[illegible]ed location filming aboard HMS Jaguar at [illegible]hatham and is back on Pinewood's Stage D– [illegible]ressed with ward-room, cabins and mess-decks.**

\+ + +

NIGEL PATRICK is to direct and star in Warwick's "The Trial of Johnny Nobody," which begins filming at Ardmore studios on May 23.

Aldo Ray also stars in this screen version of the Patrick Kirwan stageplay, which will be produced by John Sloan.

\+ + +

THE Anglo Amalgamated series of one-hour features, based on Edgar Wallace stories, starts filming at Merton Park in a fortnight's time.

Producer Jack Greenwood tells me that, as a start, he will make three of the stories between the end of May and the end of July.

"I don't know which they will be yet," he said, "but they will be chosen from five scripts we have prepared. We shall be using the two stages and intend to follow one subject immediately after the other."

\+ + +

GUY HAMILTON is to direct Columbia's "The Two Colonels" which begins filming, either in this country or Italy, early this autumn.

The subject, scripted by William Douglas Home and Age Scarpelli, is part of a £3,000,000 two-picture co-production deal with Italian producer Dino De Laurentiis.

# TRADE SHOWS

### LONDON

**May 23:**
Mining Review (U). Data. Celluloid. 10.30 a.m.
Diary of a High School Bride (A). Anglo Amalgamated. Anita Sands. Hammer. 10.30 a.m.
Slave Women of Corinth: Insight (short). Archway. Celluloid. 10.45 a.m.
The Man in the Middle; Old Brandy (short). Archway. Celluloid. 2.30 p.m.
The Trials of Oscar Wilde. Eros. Studio One. 10.30 a.m.

**May 24:**
Oscar Wilde. 20th Century-Fox. Carlton. 10.30 a.m

**May 25:**
Five Branded Women. Paramount. Plaza. 10.30 a.m.
The Valley of Vanishing Men (U). Serial. Eps. 1-5. Columbia. Own Theatre. 10.30 a.m.
The Valley of Vanishing Men (U). Serial. Eps. 6-10. Columbia. Own Theatre. 2.30 p.m.

**May 26:**
The Angry Red Planet. British Lion. Studio One. 10.30 a.m.
The Valley of Vanishing Men (U). Se[illegible]. Eps. 11-15. Columbia. Own Theatre. [illegible]0 a.m.

### MANCHESTER

**May 26:**
The Beatniks. British Lion. Tony Travis. Theatre Royal. 10.45 a.m.

**May 27:**
White Inferno. British Lion. Theatre Royal. 10.45 a.m.

### LATE EXTRAS (LONDON)

**May 20:**
The Big Night (U). Paramount. Own Theatre. 2.45 p.m.
The Wayward Hat: Trapeze Pleeze (short). 20th Century-Fox. Own Theatre. 10.30 a.[illegible]
Lost Lives. Archway. Jacques Sernas. Celluloid. 10.30 a.m.

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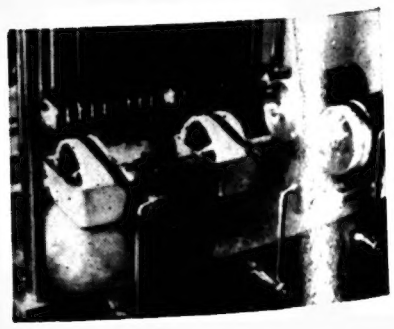

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